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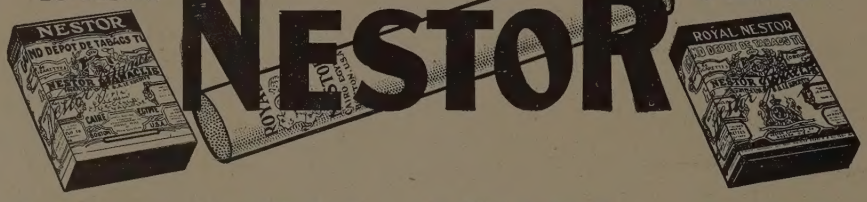

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Much public notice, and deservedly, has been called to the artistic and harmonious decorations and furnishings of the new Maillard's establishment. Chief among the decorations are two ceiling panels on canvas, each measuring approximately 24 by 12 feet.

Photo by Vogue

The one ornamenting the restaurant, representing "Music and the Fine Arts," is from the brush of the late V. Torjetti, and is a fine specimen of his peculiar skill in suggesting lightness with depth and breadth, and action that is inspiriting.

That in the store, by Charles Mueller, is equally beautiful, and is an allegorical conception of "Fame," and shown in the above picture.

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Dramatic Scholarships

Lee Shubert, the theatrical manager, has decided to establish two prizes in the form of yearly scholarships at the Théâtre Français, in Paris, in order to stimulate interest in dramatic art among the younger members of the dramatic profession. The prizes are to be awarded at the end of each season to the most deserving actor and actress in the Shubert dramatic companies. The candidates must be between the ages of twenty and thirty and have a speaking rôle of some importance, but no stars or players who are "featured" will be admitted to the competition. The winners will be sent abroad an entire year, and besides studying at the Théâtre Français, they will be expected to gain a knowledge of the drama in such centers as London, Berlin and Vienna. A condition is that the winners sign a five-year contract with the Shuberts before leaving. Selections will be made by Mr. Shubert, J. J. Shubert and their stage managers. In compliment to two stars under the Shubert direction the prizes will be known as the E. H. Sothern and the Julia Marlowe scholarships. The competition this season will be open to the following companies: The Witching Hour, Girls, The Wolf, The Road to Yesterday, the Maxine Elliott Company, the Mary Mannering Company, the Julia Marlowe Company, the Alla Nazimova Company, and the E. H. Sothern Company.

There are certain canons of good taste which ought to be observed even in stage management, and one of them is that everything horrible should be avoided, since no acting, however accomplished, can be sufficient to overbalance the disgust raised by certain ideas.—*Wolverhampton Express.*

BILL—I hear they're playing a piece in which several prominent New York politicians figure.

JIM—Yes, "The Man of the Hour," it is called.

"Oh, is that it? I thought it was 'The Great Divide.'"—*Yonkers Statesman.*

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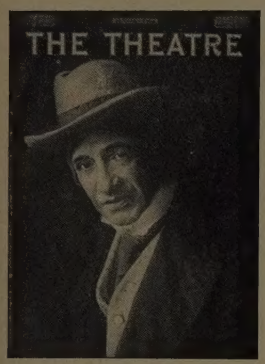

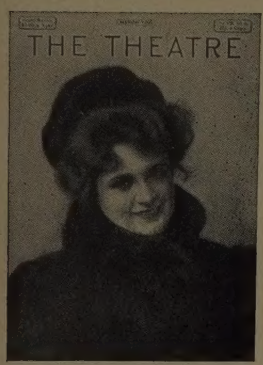

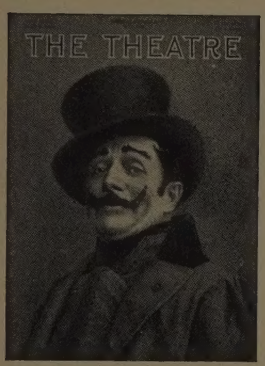

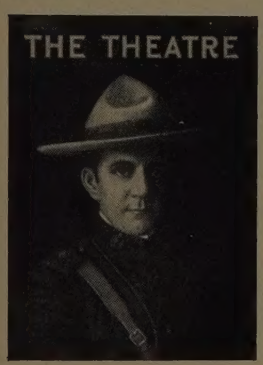

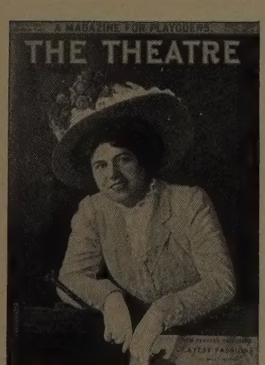

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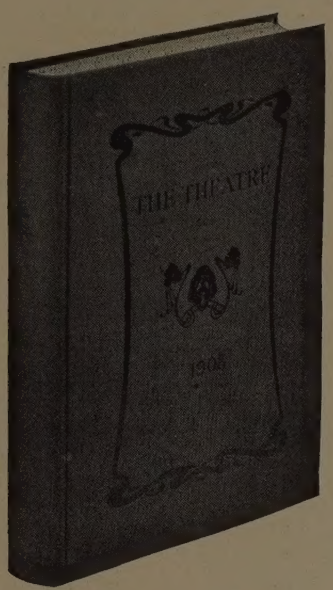

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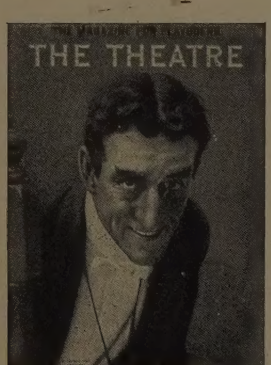

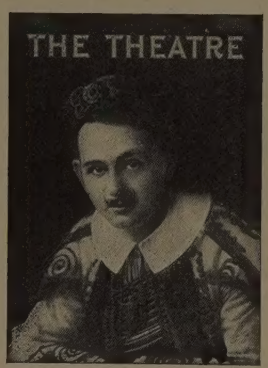

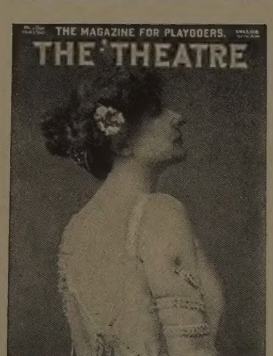

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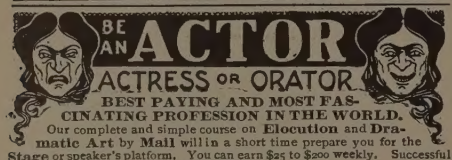

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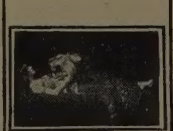

Letters to the Editor

The Palmy Days of the Drama

To the Editor of the Theatre Magazine:

An interesting article appears in the July issue of the Theatre Magazine to much of which I take exceptions. The author seems to doubt that there ever were any palmy days of the drama. If he will only study up the stage history between fifty and twenty years ago, I think he will be convinced to the contrary. In this period we had such people as Salvini, Rachel, Edwin Forrest, Charlotte Cushman, Ristori, Adelaide Nielson, Mary Anderson, Adelina Patti, Booth, Barrett, McCullough, Clara Morris, the great Julius Brutus Booth, Charles Dillon, Barry Sullivan, Modjeska and any number of others. I would like to know what actors of this day can compare with any of these? For the same period we have had such plays as "The Danicheffs," "The Lady of Lyons," "London Assurance," the beautiful play "Money," "Richelieu," "The Two Orphans," "The Celebrated Case," "Camille," "The Overland Route," "The Unequal Match," "Jessie Brown," "Arrah Na Pogue," "The Octoroon," "Uncle Tom's Cabin" and "Monte Cristo."

I do not say there is a single work of genius in this lot, but I do contend that they are superior to anything that we have in the play line these days. Is there then no hope for the future of the drama here? In spite of the present modern inanity I think that there is. Some years ago the Theatre Magazine published a reward for the best play and made the statement afterwards that out of the many submitted fully seventeen were up to the mark and worthy of any stage or company. This goes to show that there is plenty of hidden talent in the country if it only could be reached. But this is the greatest difficulty. It is almost impossible for an American author to get a hearing in the present condition of affairs. The Syndicate picks up all foreign successes as soon as they are made without risk to them and consequently has no curiosity about undeveloped genius at home. Then there is no disputing the fact that the Anglo-Saxon is a coward in literature. He is afraid to say what he thinks and has no confidence in his own judgment in art matters. If a new play by Shakespeare were unearthed today he would doubt its authenticity, but let a lot of rubbish like "Cyrano" or "L'Aiglon" come to him with the Parisian stamp, he is immediately on all fours in adoration. It is said that a brilliant English novelist once determined to test this infirmity in his countrymen and published one of his books anonymously—it fell still-born from the press.

Another example of this kind occurred very recently. A man here made a powerful adaptation from a masterly French drama, and sent it to a manager in London for consideration. He at once accepted the play, but contrary to the wishes of the adaptor announced the latter as the sole author and made no mention of the French author at all. The London press, thinking they had before them a new play and a new man, went for them hammer and tongs. It is my candid opinion if the manager had not made such a mistake and had told the world that the play was by Emile Zola it would have received columns of adulation and would have been running yet. I believe in the palmy days of the drama, but handicapped by racial stupidity and commercial usurpation I do not think they are likely to recur in our generation. Old Timer.

To the Editor of the Theatre Magazine:

The statement in your Queries column that I have left the stage and gone into the mining business is incorrect. I have never given up the stage. As for the "fortune" I am said to be making in mining I regret to say it is not true, alas! "'Tis pity—'tis not true." I am now playing at the Whitney Opera House.

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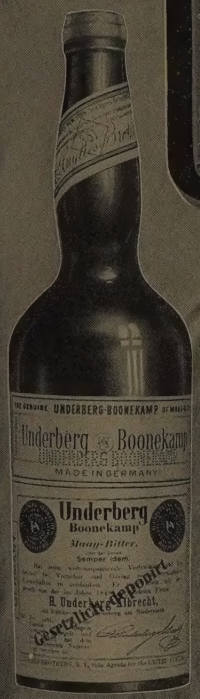

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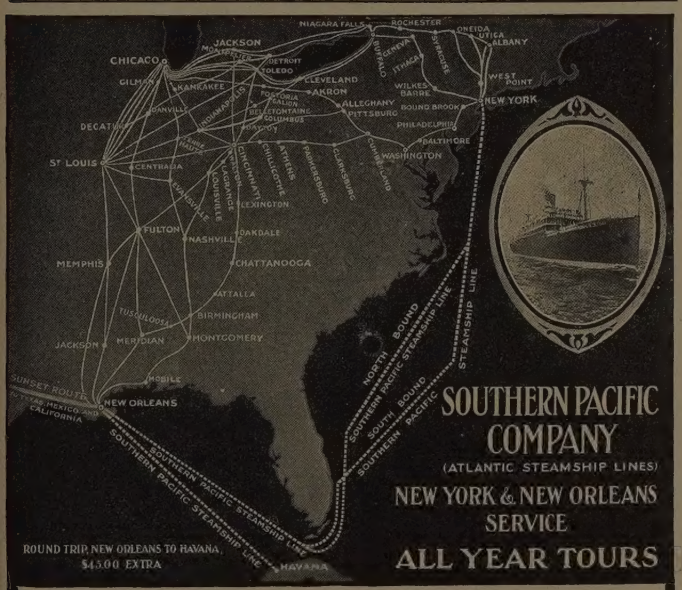

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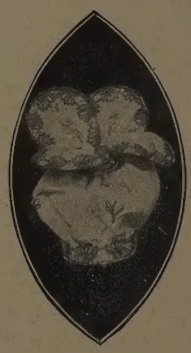

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THE THEATRE

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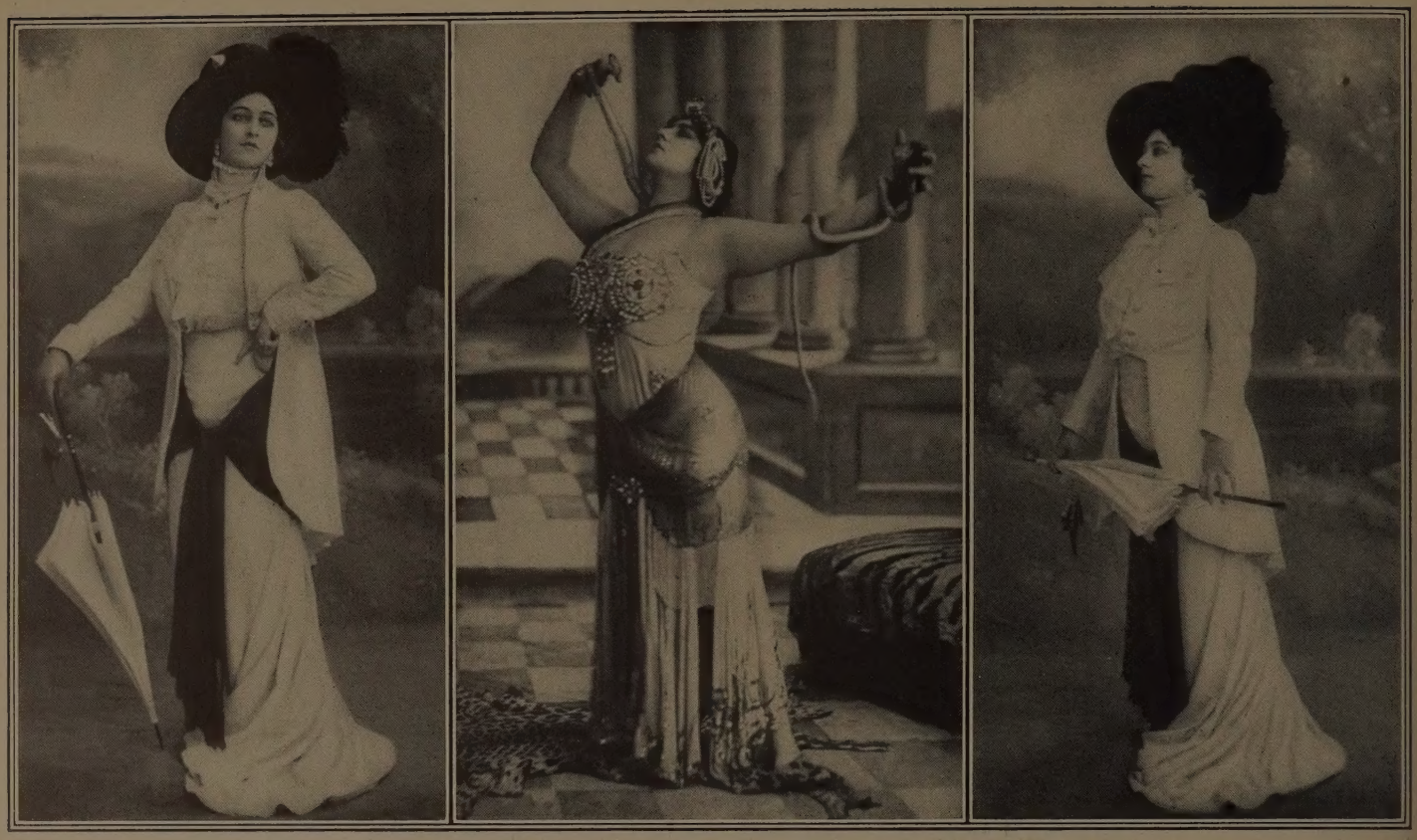
Photo by Sarony

ETHEL BARRYMORE IN "LADY FREDERICK" AT THE HUDSON THEATRE



ODETTE VALERY, THE FRENCH DANSEUSE, NOW APPEARING AT THE MANHATTAN OPERA HOUSE

Odette Valery was born in Italy of Greek parents, and made her début at La Scala, Milan, in 1898. She made her reputation by reviving the Greek dances as they were danced centuries ago. She danced in the ballet Excelsior at the Folies Bergeres, Paris, also at the Coliseum in London, and then made a long tour through Russia, Germany and South America

Plays and Players

CIRCLE. "The Man Who Stood Still." Play in four acts by Jules Eckert Goodman. Produced Oct. 15. Cast:

John Krauss.....Mr. Mann
Marie Krauss.....Emily Ann Wellman
Katrina Bender....Madame Mathilde Cottrelly
Edward Spiegel.....Robert A. Fischer
Fred Spiegel.....Leslie Bassett
Alice Spiegel.....Lillian Sinnott
Martin MacFerguson.....P. S. Barrett
Frank MacFerguson.....H. A. La Motte
Joseph Abrams.....Geoffrey Stein
Hal .....Frank Julian
Eleanor Ames.....Gladys Malvern
Emma .....Corinne Malvern
Jackson .....Herman Marum

There are some actors, with fine and distinct qualities, who give delight in any circumstances whatever of their acting. They may be better than their play, and redeem it by their charm. This is the case with Mr. Louis Mann in "The Man Who Stood Still."

The original idea of this play by a new author, Mr. Jules Eckert Goodman, as indicated by the title, was a good one, proceeding from an intimate knowledge at first hand from the life depicted. There are infinite pathos and comedy in the conditions of existence, of success and failure, among those on the East Side in the great city of New York, who have sought out a new world, full of hope and eager to grasp the opportunities for advancement in a land where there are barriers across no path which one may choose to follow. This is Freedom. It is not a mere empty word. It is a tangible asset in every Life whose owner will make that Life worth the while; but no man is free until he understands the meaning of Freedom. Not to move forward with this great throng of Americans pressing on to prosperity is an unhappy condition. To remain an alien in the land of one's adoption is pitiful; or, if prosperity comes it is a tragedy of the soul to love and at the same time to despise the land which loves all human kind. Only a small part of the first generation of immigrants ever do understand this country. It changes so rapidly, apparently, that those of us who remember the old days and the old order of things do not always understand the passing symptoms and occasionally lose faith, but it is because we may have drawn apart from that intimate association with life that once we had. Anyone can regain his faith by close observation and going back to the sources of our purity. The same ideals exist as did fifty years ago, with different circumstances.

Krauss, the old clockmaker in this play, was never of that life. He stood still. When his daughter is lured away by a deceiver and his business drops away from him he bitterly exclaims against "the God-forsaken country," where money and success alone are worshipped, where money is everything. Of course, this is not true below the surface. In a word, the author, Mr. Goodman, did not mean to inveigh against the proper spirit of money getting. He knows that this is, at bottom, the least sordid country in the world. Sordidness cannot exist with such prosperity as we have. However, that was not his theme. He had a splendid theme in the very title of his play, and if he had worked it out consistently from that source we might have had a play of considerable significance, the live kind of play that comes from true playwriting keeping in touch with living questions. But he does not hold to his single theme. The play does not revolve around its proper center of gravity. We apprehend that one of the reasons for the divagations in the play is that Mr. Brady has serious, let us even say, artistic objections

Otto Sarony Co.

ADRIENNE AUGARDE

Young English actress playing the leading rôle in "Peggy Machree"

to letting anybody or anything stand still at any time, in any place, or in any circumstances. He must keep them moving. He has transferred to the stage from our busy life the element of "hustle." He gets busy from the moment the curtain rises. For instance, the locality of the action is a basement shop occupied by the old clockmaker as a shop and a home. It is winter time. Whenever the door is opened a Brady snowstorm blows in. At intervals the gusts of wind waft in a tomboy of a girl from the street, whose chief business it is to brace herself against the door with her back, be voluble with slang, and be pushed in and brushed out to no particular purpose except that nobody must stand still in one of his productions. Business is the watchword of the modern stage manager. Our stage management is independent, progressive, excellent, but it often attaches too much importance to mere business. Unnecessary business is not necessarily action.

Photo by Moffett

CHARLOTTE WALKER
In the war time fashions of "The Warrens of Virginia"

The gist of the story of the play is that the old watchmaker's daughter goes away with the wrong man, who deserts her after her child has been born. It is revealed later that in being already married he had betrayed her. She is befriended by Krauss' chum, a grocer, who has not Stood Still, and has become rich. His son will marry the girl whom he has always loved, in spite of, or because of, her misfortune. This daughter returns to her father's home just as he is about to be dispossessed, and the curtain falls on a scene of reconciliation in which he has the baby in his arms, swaying to and fro, crooning to it. There are many scenes incidental to carrying out the conditions of this action, but so far as the Man Who Stood Still is concerned with any plot that is practically all. In character development and episode the old man is kept busy. In these details the play has its best moments. A play is at a disadvantage in being reviewed if it is a question of details and not of a compact idea. In this case there are many details and many diverting moments, but when the play is ended no objective point has been reached. The first act closes merrily with Krauss and his chum, the grocer, singing to the accompaniment played on the piano by Krauss' daughter. We are in the land of laughter, but we are Standing Still. Mr. Mann is delightfully droll in this song. At the end of the second act Krauss receives a letter from his daughter announcing that she has gone away. They were awaiting her at a table lit with nineteen candles for her birthday celebration. The moment is dramatic and pathetic. The pinochle game in the third act, when the embittered old man gets back to his former self, is very diverting. He is visiting the house of his old chum, without knowing that his daughter is harbored there. In a way it is a problem play. The proposition really concerns the forgiveness of the daughter by the father, and has precious little to do with his Standing Still. It is too powerful a theme not to dominate the play. Let us concede that the daughter should have been forgiven and restored to her father's love, and that the first lover should have married her, as he does, there is nothing moving or particularly sympathetic about it. It is more a matter of intellectual judgment or of solving the proper attitude toward a question vitally concerning individuals or society. It is at best a domestic tragedy, and at the end of the play the original theme involving the idea of a man's Standing Still in this great country has disappeared completely.

The conditions and the character are all there, and in them Mr. Mann is triumphant. It is folly to deny an actor the power to draw tears because he is a comedian. Mr. Mann has undeniable power in pathos as well as comedy. If the situation at the end of the play had been truly and logically pathetic in itself there can be no doubt that Mr. Mann's acting would have been as effective as in the hands of any actor now on the stage. To have the child illegitimate, promises no happiness to this poor old grandfather, proves nothing, helps nothing, and comforts nobody, including the audience. It should be managed in some other way if sympathetic opportunities are to be procured for Mr. Mann. The remedy may be in connecting Marie's elopement with something connected with her father's Standing Still. As it is, the play concerns Marie first and Krauss in a secondary way next. A proposition cannot be framed that makes him first. His activity in episode does not make him the chief figure. In effect, in so far as diversion is afforded, he is, of course, easily the first; but the play must be remodeled in order to give full swing to the powers which Mr. Mann reveals, handicapped as he is. It is worth while to do this, for the stage has an actor of great resources and versatility in Mr. Mann. With Miss Edith Browning as the daughter, Mme. Mathilde Cottrelly as the housekeeper, Mr. Robert A. Fisher as the old grocer, Mr. Goeffrey Stein as the young man who does not Stand Still, Miss Lillian Sinnott as the street girl, and with other capable people, the play is acted well.

WALLACK'S. "The Boys and Betty." Musical play in three acts. Book by George V. Hobart; music by Silvio Hein. Produced Nov. 2. Cast:

Tony Arditti.....E. J. DeVarny
Rudolph Gruber.....Jas. B. Carson
Algernon Graham.....Edgar Norton
Baptiste Leveque.....Macy Harlam
Casimir Barbeau.....John E. Kellerd
Nanon Duval.....Clara Palmer
Izora Deschon.....Annabelle Gordon
Julie Perrei.....Claudia Rodgers
Valerie Pannier.....Phœbe Loubet
Laure Moreau.....Florence Holmes
Virginie Guillaume.....Mary Mooney
Porter.....Harry Morey
Mrs. Pranz.....Marguerite Binford
Philippe Fouchet.....A. E. Luzzi
Servant.....Geo. Deane

Minnie Racherre.....Anna Ford
Cleo Marcette.....Blanche Wilmot
Betty Barbeau.....Marie Cahill
Marie Antoinette.....Bonnie Maud
Paul Gerard.....Edgar Atchison-Ely
Major Gordon, U. S. A..Eugene Cowles
Grace Gordon.....Anna Mooney
Elise Rochet.....Camille Buehler

If the composer of the score and the author of the book, "The Boys and Betty," which Miss Marie Cahill is presenting at Wallack's, had utilized a third of the freshness and originality which her press agent advanced before this musical comedy reached town, there would have been a very different verdict to record in the matter of this piece. It must be admitted that it seems to attract and please a very considerable number of local theatregoers, but it would be lacking in truth to dramatic history not to set it down that the libretto is a sloppy affair, thin as to story, and palpably padded as to irrelevant dialogue. The heroine in addressing a line to her selfishly egotistical husband, a composer, suggests when he gets excited that he had better compose himself, further remarking that it would be the first original work he had ever done.

Something of this kind might be addressed to Mr. Silvio Hein, who is responsible for the score. It is of the tinkly kind, reminiscent in the highest degree. There is a certain melodic value to certain of the numbers, but with the exception of the *Arab Love Song,* which has rhythm and a lilt of engaging quality, they are all of the most trivial and ephemeral kind. Much in praise, however, can be said of the scenic embellishment. The opening set is fraught with atmosphere; the second, Betty's shop in Paris (she has tired of her vainglorious husband and, backed by a Georgian seducer of middle years, has opened a shop in Paris), is charmingly bright and gay in its color, while the third—a view of Major Gordon's gardens on the Seine—provides a background for spirited action altogether pleasing to the eye. Here Betty, the beloved of students and boulevardiers, finds it possible to rid herself of her obnoxious better half. He becomes involved in an affair with a star of the Folies Bergère, and so makes it possible for her to marry the southern Major. The costumes are pretty and tasteful, and, staged by George Marion, there is a distinct and successful effort made to escape the tiresome conventionalities of musical comedy as to the introduction of the interpolated musical numbers and incidental dances.

Miss Cahill's methods are peculiarly personal. Her fixed and passive histrionic qualities are not disturbed. She is herself alone, and as such wins laughter and applause at the least possible expense of active effort. John E. Kellard brings his legitimate methods to bear with telling effect as the egotistical husband, and Clara Palmer as the Parisian star is agile, pretty and attractive. James B. Carson pleases as the German youth, and Eugene Cowles' basso rolls out to advantage in the numbers allotted to Major Gordon.

On a Picture of Adelaide Neilson

(Picked up in an old print shop)

I saw you once, once only, but the spell
Is ever fadeless as an asphodel,

An asphodel that grows in Memory's bed
With Love's bright sun and dew of Heaven fed.

And now again your face before me lies,
"Some falls are means the happier to arise."

You cross my path by some strange zephyr veered,
"Fortune brings in some boats that are not steered."

I close mine eyes and straightway hear you say:
"Accessible is none but Milford way."

The curtain parts, once more I hear you, when
You give that cry, "And now throw me again."

I saw you once, once only, but the spell
Is ever fadeless as an asphodel,

An asphodel that grows in Memory's bed
With Love's bright sun and dew of Heaven fed.

Afar I call through Earth's dark prison bars:
"Full worthy thou to inlay Heaven with stars."

Your picture in this frame, secure from dust,
Your soul in His blest company, I trust!

CLARENCE URMY.

CRITERION. "SAMSON." Drama in four acts by Henry Bernstein. Produced October 19 with the following cast:

Honore, the Marquis D'Andeline..F. De Belleville
Max D'Andeline.....George Probert
Jerome Le Govain.....Arthur Byron
Maurice Brachard.....William Gillette
Henri Deveaux.....Henry Carvill
Marcel De Fontenay.....H. J. Ginn
Jean.....Bennett Kilpack
Josef.....Emmett Whitney
Zambo.....C. MacLean Savage
Anne-Marie.....Constance Collier
Francoise D'Andeline.....Marie Wainwright
Elise Vernette.....Pauline Frederic
Clotilde.....Kathryn Keys

In the treatment of a big scene and in the subtle analysis of character, Henry Bernstein, the young French author, has few equals to-day among those writing for the stage. "The Thief" was not a perfect play; but it was marvelously sustained throughout in the interest which it evoked, and its great scene was a wonder in the way the suspense was maintained. "Samson," by the same author, is like its predecessor, a play written about one tremendous situation. As such it has the faults of all plays that have to be written up to and away from a single sensational moment. A powerful financier, able and rich, has worked his way up from the docks. In exchange for his wealth the daughter of a distinguished but impoverished house of the *ancien régime* is given to him in marriage. It is naturally a loveless one on her part. She imagines she loves a worthless cousin, and places herself in an equivocal situation. Convinced of her guilt the husband invites the cousin, Govain, to the Hotel Ritz. Brachard, the husband, is the Copper King, and values rise and fall at his dictation. Govain is heavily interested in these securities. But held a prisoner and unable to protect his holdings, Brachard proceeds to break the market, heaping insults upon the would-be seducer of his wife in an ironic speech on honor that is sweeping in its force and effect. Here the allegorical significance of the title is explained, for in working Govain's ruin, Brachard pulls down upon his head the pillars of his own fortune. The final act brings out the suggestion of a future of respect and happiness for husband and wife.

The opening scenes depict the worldly sordidness of the family of birth, which finds itself for mercenary reasons compelled to bring about this marriage of convenience. The characters making up this ménage are conventional as the word goes, but typical as they are there is individuality brought to bear in the delineation of each of them. Papa has his softer moments, mamma is not without the maternal instinct, and the younger scion of the house of D'Andeline is admirably drawn in its appreciation of the cynical side of modern life in the French capital. His lines are delicious in their satirical aptness. Free, impulsive, impudent, but attractive, this youthful boulevardier is a type that arrests and compels an unwelcome but insistent recognition. George Probert, who enacts the rôle, is

Jessie Bonstelle A. H. Stuart Julius McVicker

Alicia, the daughter of an octoroon slave, refuses to marry the man she loves for the sake of the future generation

SCENE IN FREDERICK PAULDING'S PLAY "THE GREAT QUESTION" RECENTLY SEEN AT THE MAJESTIC THEATRE

demonstrative and earnest, but the subtle niceties escape him. The details of exposition are worked out with much original skill and the suggestion of suspense when needed is never lacking. It is a thoroughly well knit play, but in the translating and adaptation the direct strength and force of the original are in a measure sacrificed to the requisite demands of local conventionality. It lacks virility in consequence.

It certainly was not commercialism which induced the management to put William Gillette in the rôle of Brachard. It can only be accepted as a hypnotic accomplishment on the part of the star; for anyone less physically and temperamentally adapted to this vigorous rôle—Guitry played it in Paris—than the exponent of "Too Much Johnson" would be hard to imagine. It is a strenuous and worthy effort which Mr. Gillette makes, and that is all that can be said. Not only does the part suffer at his hands, but the spirit, purpose and strength of the play. Frederic De Belleville and Marie Wainwright as the mother and father, bring dignity and distinction to their titled parts, and Pauline Frederick is prettily graceful and charming as Elise Vernette. Arthur Byron is a virile foil to Brachard, and Constance Collier, an English actress of repute, plays the wife.

DALY'S. "THE WORLD AND HIS WIFE." Drama in three acts by Charles Frederic Nirdlinger. Produced November 2. Cast:

Don Julian	H. Cooper Cliffe
Dona Teodora	Julie Opp
Don Severo	Charles Harbury
Dona Mercedes	Olive Oliver
Don Pepito	Harry Redding
Captain Beaulieu	Morton Selten
Don Ernesto	Mr. Faversham
Genaro	Lionel Belmore

MARIE CAHILL
In "Betty and the Boys" at Wallack's Theatre

The recent tendency toward actor-management is a good one. That the functions of actor and manager should be kept distinct may be upheld by reasonable representations. It may be said that the actor should be left entirely free to devote himself to his own artistic development, and this is true with reference to business cares; but every art has its business side. An actor of distinction should not be content to be an idle dreamer. He may well concern himself with every detail of the production of the play, selecting his players, rehearsing them, looking after every detail involved in the production. The managing actor has an enlarged field for his activities and the increased responsibilities broaden him. He necessarily looks for the most substantial results. He has his reputation fully in his own hands. He often selects his own plays more wisely, for his own purposes, than a manager who is managing him. His incentives are greater. He must, in a manner, be a playwright. In short, the actor-manager has a much wider field for usefulness than the actor who is managed in every direction. In view of the good results which come from this system, not a new one, we are encouraged to hope for the fullest measure of success for Mr. Faversham. In his first production he has made manifest his possession of the qualities which insure success. Mr. Nirdlinger's adaptation from the Spanish of Echegaray, entitled "The World and His Wife," is not a profoundly moving play and lacks the passion of the original, but it is filled with theatrical opportunities. The same qualities of acting in the plays to come will surely

THE PADDOCK SCENE IN PAUL ARMSTRONG'S RACING DRAMA "BLUE GRASS" AT THE MAJESTIC THEATRE

bring us some notable success. It could hardly be expected that the Spanish atmosphere, passion, racial and personal characteristics could be reproduced in the circumstances. Only some suggestions of them are possible. It becomes purely a question of acting, of pretending. This is an inherent disadvantage of any play, however well adapted, which is essentially foreign. It is impossible to have more than the outward form. Those things only can be reproduced which are universal in the human sense. We have said that the play is an acting play. It is not altogether artificial, for the genius of Echegaray is still there; but we must take our chief pleasure from the acting, inasmuch as the subject and the story are painful. We see doubt and suspicion gradually instilled into the mind of a loving husband in regard to his wife, who is entirely innocent. We see a tragedy unfolded which results from the ceaseless, incessant and perverse scandal indulged in by the World and His Wife. It may more properly be said that the World and His Wife are represented in the action by the brother (and his wife) of the husband. The story may sound less prosaic and more reasonable if we recount it briefly with the Spanish names.

Don Julian has entertained for many months at his home his bosom friend, Ernesto. His wife, Teodora, and Ernesto become devoted to each other, read poetry together, and are often seen in public together without Don Julian. Don Julian's brother, Don Severo, repeats the gossip and urges his brother to be watchful, he himself believing that a criminal relation exists between Teodora and Ernesto. The situation of their being discovered in harmless but suspicious relations is repeated more than once. Don Julian becomes convinced of the guilt of his wife, but defends his honor by fighting a duel with one of the gossipers. He is mortally wounded, denounces his wife and his former friend and refuses to listen to their protestations of innocence. At this Don Ernesto breaks forth with reproaches, the invective being delivered by Mr. Faversham with thrilling intensity. This, at the conclusion of the action, is a real and natural note. While other scenes were thrilling enough in the theatrical sense, the perverse intermeddling of Don Severo and the obtuse misunderstandings arising at every step were, to be entirely frank, exasperating to the last degree. It was the torture of two innocent people. However, the ending was logical enough, true enough and strong enough. "Love, honor, happiness, all gone! You and your kind have given her to me," exclaims Don Ernesto as he departs from the house taking Teodora with him. The two were really thrust out; for on the death of Don Julian the house became the property of the intermeddling brother. Much reference is made to Paolo and Francesca, but there is no parallel here. If in the original play passion played any part, it is not in evidence here. Miss Julie Opp manifested not the slightest particle of passionate love for Don Ernesto, nor Don Ernesto for her. Passion implies some happiness and exaltation, but it was plain, from the rise of the curtain, that Miss Opp was determined to be utterly miserable. The performance was very encouraging for future

(*Continued on page **)

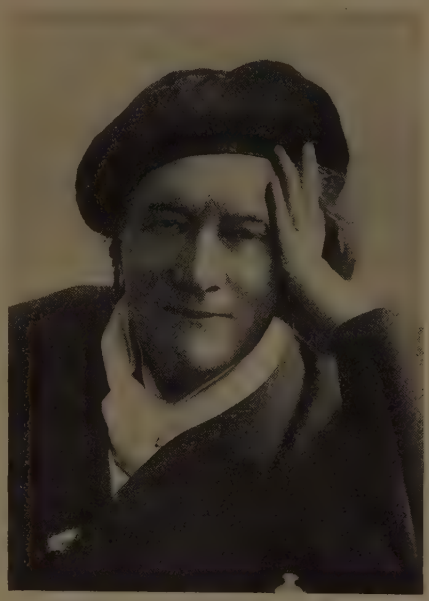
Hall

ELSA RYAN AND LAWRENCE WHEAT
In the dance in which they made a hit in "Marcelle" at the Casino Theatre

Victorien Sardou—the World's Master Playwright

VICTORIEN SARDOU, the famous French dramatist, died in Paris on November 8th last at the advanced age of seventy-seven. Pulmonary congestion was the immediate cause of death, but he had been failing for some time.

The fame of Sardou as a master playwright extended to every corner of the civilized world. He was pre-eminent, for fifty years, as the dramatist of the century. He closely followed Scribe and advanced the technique of the art to a higher proficiency. That in the exercise of his art as a master craftsman he wrote many plays which served the purposes of gain alone will not deprive him of his secure position in the annals of the stage. By reason of the influence of Ibsen and Shaw and certain modern movements there is a momentary tendency to depreciate Sardou and to pronounce his works the result of extraordinary craftsmanship without substance. It is true that he was essentially theatrical and employed every device of the stage, but no student of the drama, understanding dramatic law, will venture to contend that he did not give increased power to that art which is growing in influence all the time. He had a versatility of mind and resources which enabled him to range from the meretricious to works of the most profound sincerity.



THE LATE VICTORIEN SARDOU

It is not just to deny Sardou extraordinary personal qualities in recognizing his supreme technical excellence. He was patriotic, satirical, historical, humorous. No movement in the drama will prevent a certain number of his plays from becoming classic. Not all the plays of so prolific a writer as Sardou could succeed. Many of his subjects were of temporary interest, and that he could treat them with vividness and in a popular way is proof that he was not merely mechanical. He was at times superficial in his theatrical effects, but he was never superficial in the touches of human nature with which his plays are filled. While his plays are not commonly dignified by high moral purpose, he never failed to give his characters life, character and animation in speech, something that is beyond the mere mechanical expert. The world has received too much enjoyment from Sardou to put him aside now as a trivial and mercenary trickster. The drama has infinite forms and numberless exponents, and any attempt to convert the drama into one form will fail. Sardou's fame is secure. Some of his later plays were without refinement and merely theatrical, but there is hardly a theatre-goer in this country who does not owe him a debt of gratitude. The same may be said of our actors and managers. His plays were their sustenance for years.

Victorien Sardou was born in Paris in 1831, and was educated to become a physician. Early in life, however, he took up literature. His first play, entitled "The Tavern," produced in 1854, was a failure and was hissed off the stage. The author was so discouraged that for a long time he abandoned dramatic work. Some time after this he attracted the attention of Mlle. Déjazet, the actress-manager, and began to write plays for her theatre. His first real success, however, was "Pattes de Mouches," well known in English-speaking countries as "A Scrap of Paper." This play was produced in 1860 and was an enormous success, immediately establishing its author as a playwright of the first rank.

Sardou wrote nearly sixty plays and made an immense fortune in the way of royalties. It is estimated that Fanny Davenport alone paid him $400,000 for the American rights of the plays she used. The following is a nearly complete list of his comedies and dramas:

Les Premières Armes de Figaro (1859); Les Gens Nerveux (1859); Monsieur Garat (1860); Les Pattes de Mouches (1860); Les Femmes Fortes (1861); Piccolino (1861); Nos Intimes (1861); Les Près Saint-Gervais (1862); La Perle Noire (1862); Les Ganaches (1862); La Papillonne (1862); Le Dégel (1863); Les Pommes du Voisin (1864); La Famille Benoiton (1865); Les Vieux Garçons (1865); Nos Bons Villageois (1866); Maison Neuve (1867); Seraphine (1869); Fernande (1870); Rabagas (1872); Les Merveilleuses (1873); Andrea (1873); L'Oncle Sam (1873); Ferreol (1875); Dora (1877); Les Bourgeois de Pont-Arcy (1878); Daniel Rochat (1880); Odette (1880); Divorçons (1880); Georgette (1885); La Marquise (1889); Belle-Maman (1889); Les Americaines à l'Etranger (1892); Madame Sans-Gêne (1893); Marcelle (1895); Spiritisme (1897); Pamela (1898); Le Crocodile (1886); Don Quichotte (1895); Les Diables Noirs (1863); Patrie (1869); La Haine (1874); Fedora (1882); Theodora (1884); La Tosca (1887); Thermidor (1891); Jeanne d'Arc (1891); Cleopatre (1890); Gismonda (1894); Robespierre (1899); La Sorcière (1904); Dante (1903); L'Affaire des Poisons (1907).

In 1877 Victorien Sardou was elected to the French Academy. Some years previously he had been decorated with the Legion of Honor. Regarding his craftsmanship, Jules Claretie, director of the Théâtre Français, wrote: "He was the theatre incarnate. He had its passion, fever, ardor, genius. Everything he saw in life became for him immediately a dramatic scene. He was a worker of prodigious patience, yet in one moment of desperation he resolved to leave Paris and seek his fortune in America. As he started from his lodgings for the boat train a great stone dropped from a builder's scaffold and killed a man beside him. M. Sardou said: "If I were not killed it was because I ought to remain here. Paris owes me revenge."

The dramatist was buried on Nov. 11 with full military honors. Orations were delivered by Messrs. Doumergue and Paul Hervieu. A great number of famous persons attended the ceremonies. W. T. P.

SARDOU BROWSING AMONG HIS BOOKS AT MARLY LE ROI, NEAR PARIS

EXTERIOR OF OSCAR HAMMERSTEIN'S NEW PHILADELPHIA OPERA HOUSE

Philadelphia's Splendid New Opera House

THANKS to the enterprise of Oscar Hammerstein, Philadelphia may now boast of grand opera of as good a quality as that enjoyed by New Yorkers. The splendid new opera house which America's most prolific theatre builder has erected in an incredibly short space of time at the corner of Broad and Poplar streets was opened on the night of November 17th with the gala performance of "Carmen," with the same company that appears at the Manhattan Opera House in this city.

The new edifice, which is one of the largest and most modern in the world devoted to operatic productions, was completed in exactly five months and seventeen days in spite of innumerable obstacles and labor troubles. On April 1st, last, workmen began to tear down the old Harrah mansion, which occupied the site and work on the foundations began on June 1st, the erection of the building being under the direct supervision of Arthur Hammerstein, the son of the impresario. The architect is William H. McElfatrick, who designed the Manhattan Opera House.

The new opera house has a total seating capacity of 4,100. It is constructed of white brick and stone, the style of architecture being of the Louis XVI period. It has a frontage on Broad street of 240 feet and extends 160 feet on Poplar street, where the main entrances are situated. The greatest height of the building, excepting the stage, is 160 feet.

The color scheme of the interior furnishings is dark red, relieved by green and gold. The auditorium is carpeted with dark red velour. Six glistening pillars of Pavanazza marble rise to the balcony as an ornamental feature of the grand foyer, directly above. Two immense stairways, also of Pavanazza marble, situated to the right and left of the entrance into the auditorium lead to the grand foyer. The chief architectural feature of the house is the arrangement of the grand tier boxes and the special promenade.

The operas to be given this season and the singers who will be heard are, of course, the same as those appearing at the Manhattan Opera House, New York. Mr. Hammerstein will take his company from one house to the other on alternate nights. Thus the Manhattan Opera House Company which sings in this city Monday, Wednesday and Friday nights, appears in Philadelphia on Tuesday, Thursday and Saturday nights.

SITE OF HAMMERSTEIN'S PHILADELPHIA OPERA HOUSE AS IT APPEARED APRIL 1
The old mansion was removed and the present edifice put up in the incredible short time of five months

Scenes and Characters in Bertha Kalich's New Play "Cora"

Photos Byron — Mme. Pilar Morin — Ernest Tallard — Frank Gilmore

ACT I. CHOCHOTTE (MME. PILAR MORIN): "IS THERE ANYTHING WRONG WITH THE MORAL TONE OF MY ANKLE?"

Bertha Kalich

ACT II. CORA, THE PRIMA DONNA, IN HER DRESSING ROOM

Violet Vivien
PHOEBE, A SHEPHERDESS

SCENE FROM "AS YOU LIKE IT"
From a photograph taken on the lawn at Lake Placid

Ben Greet
THE MELANCHOLY JACQUES

Pastoral Players

ONE is justified in speaking of the fickleness of open-air performances. The wind that blows ever so swiftly in the Forest of Arden is sufficient to keep Rosalind and Orlando from wandering; the tiniest cloud that flecks the surface of the moon may serve to prevent Puck from finding his shadow on the green. Have you ever seen Shakespeare on the lawn when, from sheer cold, Viola and Maria have shivered because their slender throats were bare to the starlight? Have you ever started out in an evening shower, filled with faint misgivings as to whether "A Midsummer Night's Dream" would ever be given, only to find after a short spell that the clouds were dispersing and that the stars and moonlight were sifting through the rifts? What matter though the seats were soaked: one sat upon a Sunday newspaper, forgetful of any consequences. Evenings have been spent listening to Miranda and Ferdinand, while Chinese punk curled forth incense for the benefit of mosquitoes. But despite all this, there is poetry in Shakespeare acted beneath the sky.

At Yale University, Malvolio has sat astride the railing on the veranda of the clubhouse, smoking a cigarette as nonchalantly as though his Elizabethan ruff were merely a fancy; and at Columbia University workmen have stood agape in the fields as Mistress Ford and Mistress Page, in their pointed headdresses and veils, walked across the avenue, pausing now and again to let automobiles pass. Some, maybe, have watched "The Tempest" beneath an umbrella and deplored that unity between nature and art which critics quibble about. Notwithstanding these vagaries, one willingly submits to any discomfort for the sake of pastoral plays!

In Mr. Ben Greet's performance of "A Midsummer Night's Dream," the red spot light is supposed to follow Puck on all occasions; but Mr. George Vivian, alive to the spirit of mischief, climbed a tree one evening, and it was long before the electrician located his chuckle far up in the branches. Such touches suggest the freedom of the open—that freedom which, in the duel scene between Viola and Sir Andrew Aguecheek in "Twelfth Night," allows the two to run away in earnest and dodge behind tree and bush. The beauty and freshness of the nature scenes in "As You Like It" are never so full of sparkle and sunlight as on an afternoon in the open, when the rustle of leaves is heard and the thrush comes across the meadow. It is this spirit which constitutes the special value of Mr. Greet's open-air performances. However they may be lacking in the essential polish of the playhouse, they are fraught with the excellent youthfulness of the open. One hardly thinks of asking whether Rosalind and Orlando read their lines well, but whether they seem to be enjoying themselves i' the forest.

It is surprising at times how especially close Nature is to Shakespeare. At moments the moon has glided across the center of the stage as though it were hauled there by the property man, and a star has trembled from the top point of a cedar tree in the back. The three hours' traffic is measured by the passing of a planet from point to point. The calcium turns the green leaf to silver; the night time lends a spectral quality to the voice. All is different from the real theatre and equally as different from life. The music, the singing have an aloofness characteristic of the fields.

It is a peculiar fact that as soon as we attempt to copy Nature, we show our artificiality. The Rosalind whose face is lighted by a chain of incandescent lamps is not so full of freshness as the Rosalind across whose face slants the sun, or stray wisps of whose hair are blown helter skelter by the wind. When a laugh rings out on the stage, however musical it be, it sounds forced; but laughter in the open, is caught into space, and made melodious because it is part of the wide earth, and is enriched by the acoustics of the arched dome of heaven. On the other hand, pastoral players run mighty risks for the sake of bucolic art. If the night be damp, the actor must sit even though influenza bid him stand; the actress must bare herself to the crystals dripping from bush and bough. Sometimes the voice must be strained to counteract noises which are bound to be near; Malvolio has been seen on one side of the fence and a common cur on the other side, vying with each other as to which had the right to be heard. But all this must be overlooked in the enjoyment of taking in the sweet odor of the fields, and the fragrant spirit of

Russell Thorndike Ruth Vivien.
TOUCHSTONE AND AUDREY

Shakespeare in one breath.

We must be in a holiday mood in order to appreciate Shakespeare in the open air; crickets chirp around your orchestra chair; the sun or the moon peeps at you through the trees. There is a sufficiency of breadth and depth to the stage, and as the foresters of the Banished Duke in "As You Like It" come toward you, their voices increase in volume as they march across the field. The actors do not have to consider modulation; it is Nature that sets the pace, and they have to accord with her. Wherever the open air players have been seen, Time seems to have preordained the stage setting; the lawns always slope down into the pit, while trees appear to have sprung up exactly where they knew Shakespeare would require a tree in his scene. When Sir Toby, Sir Andrew, and Fabian are silently guying Malvolio, there is no "property" more propitious than an oak, whose trunk has the girth of Sir Toby or Sir John Falstaff, behind which these three brothers in mischief may disport themselves.

GEORGE VIVIEN
As Puck in "Midsummer Night's Dream." The tree is in the south field of Columbia University

From his camp stool, the dramatic critic must view all this arrangement from a new angle of vision; he can expect only the broad, generous outlines; yet nowhere quicker than on an open field will he be able to detect the falsity of an actor's art, or the artificiality of an actor's manner. The woodland player may be as fickle in his humanity as the weather, but he must not in any way be false to Nature.

"There's no clock in the forest" to mark the time limit of the stage: as the sun or the moon moves, so moves the time. The moon could be seen to make an arch across fir trees from the beginning of "Twelfth Night" to its close, and finally, when "camp was broken," and the audience dispersed, a step only has taken one from Shakespeare to the trolley or the subway, from a bit of merrymaking to the reality of hard facts. Mr. Greet admirably fulfills this phase of the theatre in the open; he sends you home realizing absolutely the nearness of Shakespeare to the earth, the sea, and the stars.

Mr. Greet's earnestness is commendable; it would perhaps be more so, were it mixed with a little of the unctuousness that stamps Sir John Falstaff. One feels that what he needs, besides encouragement, is a little more artistic extravagance. His performances suggest the possibilities of the open-air dramatist. "Hiawatha" has been given by the Ojibway Indians i' the forest. But why has not Mr. Paul Kester, for instance, turned his gipsy knowledge to account by writing a fantasy of Romany, rather than attempting to turn Cervantes into a play? After all, the success of an open-air performance is not so dependent on the fickleness of the weather as on the audience.

MONTROSE J. MOSES.

Eleanora Duse as She Is To-day

NOTWITHSTANDING Eleanora Duse's fame and success, says Ferruggia, the Italian publisher, a veil of suffering and sorrow seems constantly to envelop the actress. There is sadness even in her smile. She is no longer young, yet she is still a remarkably attractive woman. In each of her movements there is classic beauty, and in giving expression to her thoughts she always does so in a peculiarly fascinating manner.

In contrast to many other great artists, Duse is not jealous of her fellow-players. She is particularly attached to those whom she knew in her younger days. She admires the talent of Mariani, the grace of Tina di Lorenzo, the fire of Virginia Reiter and the spiritual performances of Emma Grammatica. Once when Malibran was spoken of in her presence she said with a sigh: "Ah, what supreme happiness to die young at the height of one's fame!"

ELEANORA DUSE

Duse is a woman of tremendous character. Her mind delves with great earnestness into the depths of life's problems, yet she is quick to grasp jest or satire. She devotes much of her time to reading manuscripts of new plays which are submitted to her daily.

She has a peculiar love for caricature, and humorous books have great charm for her. She has a veritable passion for flowers, and at her country place "Porziuncola," in Tuscany, she is surrounded by two thousand rose bushes which she cultivates with the best of care. In this idyllic spot she spends quiet but never idle days. Her motto is short, containing but one word—"Work."

Recently Duse has become very gray, and when acting is compelled to resort to wigs. but off the stage she does not seek to conceal the ravages of Time, and is very proud of her white hair.

L. D.

HARRY LAUDER IN SOME OF HIS SCOTCH CHARACTER IMPERSONATIONS

How Harry Lauder Composed His Famous Songs

HARRY LAUDER, divested of his red soldier's coat, his kilts and his abbreviated plaid stockings of a Highlander, and arrayed in the black trousers and "pepper and salt" coat with which he clothes himself for the commonplaceness of daylight, is a small man of simple manners, with a sly, frequent smile, strong, sharp features, and gray eyes that are light and narrow and keen.

This man of so tremendous magnetism on the stage is, when the lights of the theatre have gone out, a good comrade, without a pose, and with a joke or story ever bubbling to his lips. Though he has been entertaining the public for twenty-five years, he is still young—but thirty-eight.

"Ye see, I began young. I was thirteen when the love of making the gude folk laugh bit me, an' I've never quit the sport," he says of that fourth of a hundred years. He has a wife of nearly his own age, and a son of sixteen, who cares not at all for mirth on the stage or off, who is indeed a strikingly grave young person. A home in London and another in Scotland, with what he terms a "tidy, snug sum" in the granite walled banks of his ain countree, bear witness to the profit of the employment of "making the gude folk laugh."

The story of how he became the most popular vaudeville artist in Europe is the story of a man who loves his work, loves it so well that for ten years he was an entertainer for concerts without any reward, at least without any mere monetary reward.

"I had tea and buns after the concert." There was a quick kindling of the Harry Lauder smile. "And they told me how good I was, and I liked that."

HARRY LAUDER
Greatest vaudeville artist in the world

He worked all day in the coal mines and every evening at concerts, and the constitution of the man who was of height but five feet three inches, and of weight one hundred and sixty-seven pounds, remained as firm as the good Scotch sticks carried by his elders. After ten years of apprenticeship for tea and buns and praise, he started on a circuit of the provinces. Seven years he spent thus, always in a single act, always singing and talking and smiling, much as he sings and talks and smiles to-day. He never looked to any other performer for assistance, never appeared on a stage with any others except at several Christmas pantomimes in London.

In 1900 he appeared in a music hall in London. "They liked me, an' that was the beginnin'," he says.

It required two years for him to bring by study and rehearsal and the enduring kindness of friends who were volunteer audiences one of his most popular songs to the point of excellence at which he was willing to test his audiences with it. Another required ten years of that process which he summarizes as "simmering."

"It takes time to ripen a song as it does fruit," he says of his unique methods. "The way I coom to write *I Have a Lassie*, I was playing in Aberdeen, and one night when I left the stage someone gave me a letter from my wife. I opened the letter and spread it out in front of me and read it while I was taking my makeup off. It was a long letter, with love in it here an' there, and while I read it the words began to ring in my ears, 'I ha' a lassie, a fine bonnie lassie,' an' while I was readin' the letter the whole chorus come to me. It took me two years to work the song up to where I wanted it.

"So with *The Saftest One o' the Family.* I was sitting at the window on a Sunday afternoon a lookin' down the street an' a boy passed. He was a glaikit—what you would call a stupid boy, a silly, an' I bein' a feyther mysel' felt the pity o't. I thought how it would bring the grief nestlin' like a blackbird in my heart if I had a child like that. An' then I remembered what my mother used to say. When we children would fight she would always say of my brother Jock, 'Now what's the use o' fightin' with Jock? He's the saftest one o' the

Favorite Players Now Appearing in New Plays

BLANCHE WALSH

ANNIE RUSSELL

WILLIAM COLLIER

MARY MANNERING

JULIA MARLOWE

Blanche Walsh is appearing in other cities in "The Test," a new play by Jules Eckert Goodman. Julia Marlowe will be seen later in the title rôle of "The Goddess of Reason," a poetic drama by Mary Johnston. William Collier is at the Garrick Theatre in "The Patriot." Mary Mannering has opened her tour in a play by E. B. Tilton entitled "The Struggles," and Annie Russell is playing the leading rôle in "The Stronger Sex" at Weber's Theatre, New York

EDGAR ATCHINSON ELY AND THE "LONG SKIRTED" CHORUS IN "THE BOYS AND BETTY" AT WALLACK'S THEATRE

family.' The words kept repeatin' themselves in my head an' I couldn't get rid o' them. It was ten years before I got it where I was willin' to give it to the public.

"*The Weddin' Bells* came easier. We had had company at the house one night, and it was late, eleven o'clock, an' my wife said: 'Harry, I'm tired, an' I think I'll go up to bed.' I said, 'All right. I'll stay here for a quarter of an hour by myself an' rest.' I sat there smokin' my pipe an' thinkin' of the pleasant evenin' we'd had, when in my ear there sounded the ringin' of bells. Ye've had that feelin'? Some say it's caused by a cold. Well, then, I thought, 'That sounds like weddin' bells,' and the line, 'The weddin' bells was ringin' kept goin' over again in my mind. I heard a rap on the window, an' I got up an' saw it was the family doctor. He says, 'Are you sick?' an' I said, 'I've been makin' the chorus of a new song. What do ye think o' it?' an' I sung it to him. O, yes, sung it! The words an' music always come to me together. I never took a music lesson in my life. But I'm always hearin' tunes. I got it from my father's side an' my mother's side. There's musicians in the family of both.

"He liked it, an' after he left I fixed up a verse. I couldn't sleep that night because the song kept me awake. By mornin' I had two verses of it. It didn't take long to get that ready for the stage, only eight or nine months. I never had any doubt about the audience likin' it. It was so merry.

"After I have written the song I memorize it. Then I think of my costumes. They are important. A man must be dressed just right to make the costume help the song. Then I keep addin' business bit by bit. A song is like a thread, an' the bits of business the beads I keep stringin' on it. Sometimes I go down town an' see a queer action by somebody that gives me the best thing in the piece. But I never depend on that. It's the thinkin' about a song, and wonderin' an' decidin' what the fellow would do, just how he would act, that counts. It comes from within. It's imagination that does that. It's feelin' the song, bein' the person while you sing the song. When I sing *The Weddin' Bells Are Ringin'*, I never think of the stage nor the audience, nor anything but the fellow that is tellin' the story, how the rest of the people at the table look to him. I am at the weddin', an' I want to take everyone else there wi' me.

"The last stage of my workin' up a song is the stage itself. Trying it before the audience is the grand finale. When I go on the stage to sing a new song I always feel as sick as a dog with anxiety as soon as the song has been started until it is finished. I never do any more to it except vary the business a little as the thought comes to me on the stage. That work is over.

"In two or three days I'm studyin' on the next song I shall sing. When I come back from playin' golf in the mornin', while I rest the body the mind's workin' on the new song. I'm always thinkin' about it. I always put on two songs at once. I know one will be a big success, an' prefer leavin' the audience to pick the big one, rather than do it myself. It's more work, but in the end it's more satisfactory."

A. P.

Isadora Duncan

By CHARLES HANSON TOWNE

I thought her a wonderful April morning,
A blossom of loveliness white from the earth,
As, whirling and twirling, our cruder speech scorning,
She danced to our hearts like the spirit of Mirth.

Silent she sped, like an angel of heaven,
(Youth, youth and grace, how they laugh at grim Death!)
Too fragile to be April's living self even,
I thought her one instant the Spring's very breath!

Is It Worth While?

MME. CALVÉ, beautiful, gifted, one of the most magnetic of women, has given as her reason for abandoning the operatic stage that she had come to the conclusion that the rewards of the stage career are not commensurate with its pains. She said: "I have found that it is not worth while. The only life worth living is the life of peace and quiet. The best thing in the world is tranquillity." THE THEATRE MAGAZINE has asked some of our leading players for their opinion regarding the greatest Carmen's philosophy of life. Their opinions are printed below:

ARNOLD DALY

I agree with Mme. Calvé. The only life worth while is one of tranquillity. But I only know one creature who leads a life of peace. That is a cow in a stream. I would like to go and stand by a cow in a stream and I shall as soon as I get money enough. We all want peace, but we don't know where to look for it. I want peace, yet I am always in turmoil. The opposite of tranquillity seems to be the natural condition of modern life. Nobody works because he wants to. We work because we must. I am tired of the untranquillity of a playhouse, we will say, and after rehearsal I go down town. There everything is so untranquil that I come back with a headache. I agree with Mme. Calvé. I wouldn't dare to disagree with so charming a woman. ARNOLD DALY.

HARRY LAUDER

When I came to America the second time, even after the Americans had been good to me the first time, I was, I thought, mortally sick when I went on the stage. I thought the end had come, that my anxiety would kill me. If I had been asked at that moment whether life on the stage is worth while I would have answered, "A hundred million times 'No.' For the love of heaven let me go back to the mines." But when they had applauded me I felt better, and when I heard them laugh,—there's no music in the world like the sound of an audience laughing,—I was well again. And then I would have said, "Yes, yes, it's worth all it costs you—success on the stage." HARRY LAUDER.

ROSE STAHL

Work is always worth while. The only really happy women are the women who work, whether they are painting or writing or doing the greatest and grandest of all work, the work of motherhood. It requires just as much genius to properly bring up children as it does to win fame in any other branch or artistry. Whenever I meet a delightful child my admiration goes out to the mother who has been responsible for the bringing up of the child. I realize all the wonderful, never ending work of that mother—and yet no one has ever accused motherhood of being a "career." Great singers are different. They do not get their fame as the result of any genius or special endowment. With them it is a question of possessing certain physical formation of throat and vocal organs in order to bring out certain tones, and of getting the necessary training or exercise to produce those tones properly. Whether that sort of work is "worth while" to the singer I could not presume to judge, but I know it is more than worth while to the listener to whom the sound of a glorious voice always brings happiness. ROSE STAHL.

BILLIE BURKE

I do not agree with Mme. Calvé now, but perhaps I shall when I am older. Just now it is worth while, very much worth while, worth everything else—including every suffering—in the world. But perhaps Mme. Calvé knows and I speak out of ignorance. I can only talk of life on the stage and off it as I at this time see it. To do work that you like and to hear from those who ought to know and are not biased by any preference for you that it is well done, is—so very much—worth while. Stage life is not tranquil. No, but is life itself, the real life, which is the inner, tranquil? I am sure not. BILLIE BURKE.

WILTON LACKAYE

The life of the actor is so full of disappointments, its rewards are so few, that one thing only justifies him in continuing in it. That is the same consideration that makes him begin it. It is the call, what the people of the church call the vocation. If one has not that call to the stage the life is one of dullest drudgery. If he have it he is able to endure the disappointments and the infrequency of the rewards. On the Christmas Eve that I had helped to dress my boy's tree, and had to leave without watching him when he saw it, I think I felt more than ever in my life what an actor misses. I had to take a train for the South, where I was to open a new play the next night. There was no help for it. I must go. As I went down the steps I heard the clock strike midnight. The joy of being an actor left me then. WILTON LACKAYE.

BLANCHE BATES

Of course, the woman who must try to be something else than a genius of the fireside considers the sacrifice of home and comfort and quiet and family life a sublime gift to the god of Success. Yet, if something within her impels her forward she willingly makes the sacrifice and never for long regrets it. Yes, it is worth while. Every normally constituted woman thinks of the quiet joys of the fireside as something very sweet which she has relinquished, but it is like the backward glance of Eve as she left Paradise. She could not return and she turns her face and her thoughts to the new life. The new life of the actress who finds joy in her work makes her more or less insensible to the other joys she has left behind. The joy in her work is her compensation. It is what makes it all worth while. BLANCHE BATES.

VIRGINIA HARNED

To certain temperaments it is life, not the occupation that is unrestful and feverish. It is usually thus with the so-called artistic temperament. Had Mme. Calvé devoted her life to domestic joys she would have still had the same nature, and with that restless, feverish, artistic temperament would she not have suffered quite as much through her children in her hopes, her fears, her ambitions for them? Of course she would. I am sure of it. Consequently I cannot agree with her that stage life is restless and feverish, but to certain temperaments—life itself. In a number of instances women have been able to combine a domestic and artistic career. Our own May Irwin is one of the finest comediennes I have ever seen. She is also one of the finest mothers, and to see her with her two promising big sons is quite enough to convince one that a woman (some women) can be a great mother and a fine artiste at the same time. VIRGINIA HARNED.

MAXINE ELLIOTT

Happiness someone defined as the cessation of pain. We work so hard and so long to reach success and happiness, to achieve that cessation of pain on the stage, that I do not know whether it is worth while. I seriously doubt it. Think of coming to the theatre every night year after year for half or two-thirds of your life! For me all that seems worth while is to have a home in the country, where I will never be hurried nor worried, where I can see my sister and brother-in-law and their two adorable children as often as I like, to play with those children and have no cares. We have taken such a place for next summer. MAXINE ELLIOTT.

The Actor in the Street

The street has ever been considered the best place to study humanity in its multifarious manifestations. Balzac spent hours in the streets watching different types of people, which later he portrayed in his novels. Actors also go to the street when studying a new character. Kean went to see a notorious felon hanged in order to catch his dying expression of horror and despair. Garrick drew his conception of Lear from life. Richard Mansfield owed his triumph as the Baron Chevrial to painstaking study of the symptoms of senility gone over with a physician. The actor searches for ideas and types in shops, railroad stations, street cars, boats, everywhere. He finds his man, cultivates his acquaintance, and does not leave him for weeks, while the stranger little suspects that he is a model for a new laughable or tragic creation of the stage

"ACTING takes brains," said Arnold Daly in the hurry of a between-the-acts wait at Wallack's Theatre. "The trouble with many actors—actresses, too, for that matter—is that they have no brains. Even those whom a generous Providence has furnished with the proper supply of gray matter, do not always appreciate the subtleties of their work. They often neglect the finer details of their art.

"For instance, I am cast for a certain part. We'll say such a one as the present in 'His Wife's Family,' in which I play an old retired army major, late of the British Army. Now we will imagine that I know just how such a man would look; that I have formed an ideal picture of him in my mind; that I've seen him scores of times. Perhaps I've even thought of playing such a character. Then I'm given that part, and instead of working out my own ideal, I merely present to the public an old man of a conventional type. I've been too busy listening to the advice of my friends, or doing the thousand other senseless things an actor finds time to do. If, on the other hand, I had paid strict attention to my business and made my business the chief interest of my life, as successful men in other professions do, I would have presented to the public a realization of the ideal picture I had drawn in my mind, and embroidered it with such infinite detail as would entitle it to be called a creation.

"An actor should be always searching for characterization. The streets are full of such studies. I took the part of Eugene Marchbanks in 'Candida' direct from several persons I had known or seen. My impersonation was a composite picture based upon observation and assimilation. It is no one man, but perhaps five or six. At this moment I cannot disassociate them, for Eugene is a complete entity to me, but at the time the character was building I could recall exactly where each touch came from. I remember one was a young fellow I met in London years ago when I was playing 'Too Much Johnson' there. He impressed me because of the semi-frightened attitude he wore. His soul shone through his eyes, and made itself manifest in his hands, his feet and his mouth. And I got some suggestions from seeing Edmund Russell play 'Hamlet.'"

ARNOLD DALY
As Major Desmond in "His Wife's Family"

Before appearing in "Major André," Daly made several visits to Governor's Island and West Point, studying military officers. He even went up to Tarrytown and spent a night trying to get atmosphere for "Major André." In "The Regeneration" the part of Owen Conway played by Mr. Daly is that of a Bowery thug lifted up from his vile surroundings. After reading the part Mr. Daly jumped on a car and rode down the Bowery to Pell street, the northern edge of Chinatown. There he saw "Chuck" Connors with a Boston bull terrier, standing under the portals of the "Oriental," Chinatown's most exclusive eating place.

"There's Owen Conway, as sure as I live!" the actor muttered to himself. It was not Owen Conway, as that character was founded upon the life of Owen Kildare, the author of "The Regeneration," and former Bowery "tough," but "Chuck" Connors was, to Daly's mind, the real living manifestation, as far as appearances go, of the character in the play.

Pausing in a doorway across the street Arnold Daly watched the famous "Chuck" Connors. Now, that worthy personage knows when he's in the range of the searchlight, and Daly hadn't been standing in the doorway long before "Chuck" walked over to him and said:

"Say, yer peep, what are youse looking fer?"

Daly felt for his watch and stammered that he was "taking him in."

"Well, you'd better git a move on, I'm not a model," remarked "Chuck." "Say, who are yer, anyway? I tink you're one of dem actor guys. Hand out yer tale of woe, quick now."

"Why, sir, I'm Arnold Daly. I'm getting atmosphere for my new play."

"Oh, dat's puttin' anudder frame on de pictur', "Chuck" said, with a knowing twinkle in his eye. "Only be careful dat yer don't swallow anyting besides atmusfear, as yer calls it."

Daly spent several weeks studying "Chuck" Connors, and then paid a number of visits to the Bowery Mission, where he saw how the real "bum" prays when his emotions are aroused.

The character of Major Patrick Sarsfield Desmond in "His Wife's Family," Arnold Daly's latest impersonation, is another character study from life.

"I picked a good bit of him up on an elevated train some years ago," said the actor. "I found more of him on an omnibus in London, riding down Fleet street one rainy afternoon. I got another bit of him in the north of Ireland, and still some more at Carlsbad. All the time, though, I had an ideal presentment of the Major in my mind, and when I began to study the lines I grafted bits I had assimilated onto the ideal. I'm not saying he is a fine character, but I do know he is a true character, and if he carries conviction I take no particular credit for it.

"Then there was Napoleon in 'The Man of Destiny.' I consider that one of my most successful character studies. I know that I did my best with him, for I took to Napoleonic literature and delved deeply into it. Then I studied such Frenchmen and Corsicans as I could find, and tried to get beneath the surface. All these things I put on the shadow I had conceived. Some of the Napoleonic details were drawn from men right here in New York, and some were not.

"The streets are the greatest schools for actors in the world; that is, real actors. I'm not talking now about the handsome 'dogs' who stroll upon the stage and mouth pretty speeches and bend gracefully over a lady's hand. Anyone can do that. Acting is the creation of an illusion. Perhaps I should say the creation of a convincing illusion. Theatregoers are surfeited with players who prattle off their lines like well trained parrots. They want actors who can act and give them the simulacrum of truth."

WENDELL PHILIPPS DODGE.

Scenes in the New Spectacle "Little Nemo" at the New Amsterdam

1. Doctor Pill (Joseph Cawthorne) visits Little Nemo (Master Gabriel). 2. Flip (Billie B. Van) chaperons the Barometer Girl and Miss Weather Vane. 3. Little Nemo knocks out Mr. Flip. 4. Dr. Pill, Flip and the Missioner (Harry Kelly) in their famous Zouave Drill. 5. A group of children. 6. On the deck of the warship

LOUISE GUNNING IN "TOM JONES"

A Successful Star of the New Season

"I BELIEVE I am the only red-haired prima donna," remarked Miss Gunning, and the young star laughed her contagious laugh, as she greeted the visitor to her dressing room.

Red-haired she certainly is. Her hair is gleaming, beautiful. Sunshine seems imprisoned in its meshes. It surrounds her face like a halo—soft, fluffy, bewildering. Big violet eyes, with dark brows and lashes, a generous mouth which parts frequently in smiles, showing white teeth —this is Louise Gunning.

While the singer has an irresistible sense of humor and is noted among her friends for her skill in telling funny stories, Miss Gunning can be serious, even grave—when speaking of the obstacles which have beset her, as yet, brief career. But her normal self is ever brimming over with the joy of life. Suddenly in conversation she will see the droll side of a situation, when others have eyes only for its tragedy; her lips twitch, she gives one a roguish glance, and her delightful laugh rings out, spontaneous, irresistible, infectious. Yet this light-heartedness does not prevent her from taking seriously the things that are serious. None better than she knows that success is the reward of hard work. In all relating to her stage work and her singing she is in dead earnest. If things go wrong she is unhappy for a time, but her natural gaiety of disposition soon comes to her aid. A shrug of her shoulders and she thinks no more of the trouble, save to guard against its recurrence. She is determined to laugh it off and she does.

There is a notion among present-day theatregoers that good singing is the least necessary part of the up-to-date musical production, which is supposed to depend mainly for its success on its slapstick comedians, its calciums, its tinsel and its legs. But Miss Gunning's success in Pixley and Luder's tuneful "Marcelle" has proved that this public can appreciate a fresh, beautiful and well-trained voice. There is the same buoyant quality in Miss Gunning's voice that one finds in the young singer herself. It has the freshness, the joyousness of a spring day; it is clear as a bell, sweet, true, and wide in range.

White

LOUISE GUNNING

"How did I begin my musical career?" said Miss Gunning. She laughed, then grew thoughtful. "It all seems funny now, although at the time it was almost tragic.

"My stepmother was unintentionally responsible for my musical career. My mother died when I was a tiny tot, and in time my father married the soprano soloist of the church where he was the pastor. She often sang at church entertainments and concerts, and among other selections a number of Scotch songs. But although she insisted that I should study the piano, taught me thoroughly herself, and made me practice regularly, it was singing that I really cared for. When she was out of the house, instead of practicing on the piano, as she had told me to do, I was always singing, and her Scotch songs especially appealed to me. How I hated those piano lessons, by the way! I am afraid I was a very bad child. I recall that one day when I was particularly unwilling to practice, I actually scratched the whole front of the piano, using my front teeth! Still, I did learn, in spite of myself, so that when I was sixteen I gave lessons to some tots. One of them used to come to the house at eight o'clock in the morning, I remember.

"As I was saying, I persisted in singing, and as a child and very young girl appeared at a number of church sociables. I remember the proud evenings when I departed in a carriage sent for me by the committee for some such entertainment, to return afterwards with a bunch of flowers and five dollars in my pocket. How important I used to feel!

"But the time came when circumstances made it necessary for me to earn

more than these occasional five-dollar bills. With the confidence of utter inexperience, I presented myself to a vaudeville manager and asked for an engagement to sing. That was here in New York, for we were then living in Brooklyn. He heard me, and seemed willing to let me go on the following Sunday.

"Well, I sang three times in the one day, and three songs each time. Bemberg's *Nymphs and Fauns* was one of my selections, and as I had never had a real singing lesson in my life, you may imagine the performance.

"Were you frightened at your first appearance?"

"Frightened? Of course I was. When once I had put the make-up on my face—I used a burnt match for my eyebrows, I thought that was the proper thing—I did not dare remove it, so I stayed in the theatre for the entire day, and the only food I had between my appearances were some sandwiches which my sister brought me."

"But you made a hit?"

"At least I was allowed to sing again on the following Sunday, and when I was encored, and somewhat at a loss to know what to sing, I chose *Bonnie Sweet Bessie,* one of the old Scotch songs with which I had been familiar as a child. It made such a hit that afterwards, when I was telling my father about it, he suggested that it might be worth while for me to make a specialty of singing Scotch songs.

"The idea at once appealed to me very strongly, and the whole family became interested. How many books, encyclopedias, all kinds of books, we consulted in our efforts to decide upon a costume! We finally chose one, and I made my own; it had green ribbons sewed on black to give the effect of a plaid. Once finished, I put it on, and mounted on the dining room table, while the others assembled as audience, to see the effect of my legs on a stage.

"My first part was written around Scotch songs, the songs which, as a child, I had persisted in singing. Mr. Hoyt was kind enough to think that I had talent and engaged me for his 'A Day and a Night' company. On the opening night there I was in the theatre, in my little Scotch costume, and a thoroughly unhappy girl I was." Miss Gunning was at that time a mere slip of a girl. "Everyone was receiving telegrams, flowers; they all knew each other, while I stood apart, frightened, miserable. It was dreadful. But just before my time came to go on, Mr. Otis Harlan came up to me, and said kindly: 'Well, little girl, now go on and see what you can do!' Perhaps this helped me. At all events, I had such a success with my Scotch songs that the manager hastily sent out and bought up all the flowers he could find on the stands near the theatre and had them handed over the footlights to me. I went home that night, loaded down with flowers. But I could not sleep for hours, I was so excited. I fell asleep towards morning, and was awakened by being told that Mr. Hoyt was waiting to see me.

"'I suppose you know who you are?' he said. 'All New York is talking about you.'

"Then he showed me the papers. There was my name, in large letters, heading a column: 'Louise Gunning Makes a Hit!' I suppose that was one of the proudest moments of my life. I stayed with the company for the rest of the season. About this time I had a sore throat. My doctor said to me: 'Why don't you study singing?' He sent me to Mr. Arthur Lawrason. It was after I had been studying with Mr. Lawrason that I began singing grand opera arias as well as simple songs in my vaudeville engagements, and also in concerts. My first prima donna engagement was with De Wolf Hopper in 'Pickwick.' Then came 'The Office Boy,' with Frank Daniels, and 'Love's Lottery,' with Mme. Schumann-Heink. I was first featured in 'Veronique,' in which I played an entire season; then came 'The White Hen,' with Louis Mann, then 'Tom Jones,' my last season's piece, and now I am a star."

ELISE LATHROP.

White

LOUISE GUNNING IN "MARCELLE"

Plays Worth Seeing—"Jack Straw"

IN this amusing comedy by W. Somerset Maugham, in which Mr. John Drew is appearing successfully this season, the Archduke Sebastian of Pomerania is entertained as guest by the Parker-Jennings, a vulgar rich family. He is in reality the Archduke, but he had the whim of seeing life as a waiter in a restaurant under the name of Jack Straw, and while in this capacity he was introduced by Lady Wanley out of revenge to Mrs. Parker-Jennings as the Duke. The scene of Act I is the lounge of the Grand Babylon Hotel. Jack Straw appears as an ordinary waiter. Lady Wanley is sitting talking with her friend, Mr. Holland. At another table are seated Mr. and Mrs. Parker-Jennings and their son and daughter, Vincent and Ethel. Lady Wanley, indignant at being snubbed by the parvenu's wife, suggests punishment.

JOHN DREW
As Jack Straw

LADY WANLEY: What a triumph it would be if we got Mrs. Parker-Jennings to take to her bosom——

HOLLAND: Who?

LADY WANLEY: Your friend the waiter.

HOLLAND: I don't think he'd do it. He's an odd fellow.

LADY WANLEY: Oh, but ask him. There can be no harm in that.

HOLLAND: It's all very well. But one has to consider the possible complications.

LADY WANLEY: There can't be any complications. We only want to punish an insolent snob who's wantonly insulted a woman who never hurt a fly in her life.

(*Jack Straw comes up to their table.*)

JACK: Have you done with the Benedictine, sir?

LADY WANLEY: Mr. Straw, will you do something for me?

JACK: Anything in the world, madam.

LADY WANLEY: Mr. Holland tells me you're a man of spirit.

JACK: Pray tell Mr. Holland he's a man of discernment.

LADY WANLEY: Are you ready still for any adventure that comes your way?

JACK: So long as I can do it with clean hands.

LADY WANLEY: Dear me.

JACK: I daresay your Ladyship thinks it odd that a waiter should have susceptibilities.

HOLLAND: Let me tell you at once that I highly disapprove of Lady Wanley's idea.

JACK: Then pray let me hear it. You always disapprove of everything that is not hopelessly commonplace.

LADY WANLEY: You told me just now that you were only temporarily engaged here.

JACK: Quite right, madam.

LADY WANLEY: You see those people over there—at the next table——

JACK: The lady was so amiable as to call me a dirty foreigner.

LADY WANLEY: I have a little grudge against them.

JACK: Yes?

LADY WANLEY (*slightly embarrassed*): I want to introduce you to them as a foreign nobleman.

JACK (*giving her a searching look*): Why?

(*She shrugs her shoulders.*)

JENNINGS: Waiter!

LADY WANLEY: It would amuse me to see them fawn upon you.

(*A pause.*)

JACK: No, I'm afraid I can't do that.

LADY WANLEY (*frigidly*): Then we'll say no more about it.

JENNINGS (*loudly*): Waiter! Waiter!

JACK (*going to him*): Yes, sir!

JENNINGS: Why the devil don't you hurry up? I've called three times.

JACK (*blandly*): I'm very sorry, sir. I was engaged at another table.

JENNINGS: You seem to think you can keep me waiting all day. I suppose that's why you're called a waiter.

MRS. PARKER-JENNINGS: Robert, don't joke with menials.

JENNINGS: I've got a good mind to report you to the management.

ETHEL: Papa, he came as quickly as he could.

JENNINGS: This coffee's disgusting. I don't know what you make it out of. It tastes like ditchwater.

JACK: I'm very sorry, sir. Let me get you some more.

(*Takes both cups of coffee.*)

JENNINGS: And look sharp about it, or you'll find yourself decorated with an order you don't know in this country.

JACK: I beg your pardon, sir?

JENNINGS: The order of the boot.

VINCENT: I can't think why they don't have English waiters in a smart hotel like this instead of these damned foreigners.

JENNINGS: Now then, look slippy.

(*Jack Straw has fixed his eye on Ethel. She has been looking down. She gives him a glance. He takes the coffee things and gives them to another waiter.*)

ROSE COGHLAN
As Mrs. Parker-Jennings

ETHEL (*her voice trembling with indignation*): How can you talk like that to a man who can't defend himself? It's so cowardly to insult a servant, who daren't answer.

VINCENT: I should think not, indeed. I should like to see any servant answer me.

MRS. PARKER-JENNINGS: You never 'ave learnt 'ow to treat servants, Ethel. You always talk to them as if they was one of us. I wish you could take a leaf out of Vincent's book. Treat 'em like dirt, and they'll respect you.

(*Jack Straw having given instructions to the waiter goes to Holland and Lady Wanley.*)

JACK: I'm willing to do what you asked me to.

HOLLAND: Why have you changed your mind?

JACK: To tell you the truth I'm perfectly indifferent to the rudeness and the vulgarity of your friends, but I think I should like to know that young lady.

HOLLAND: Would you, by Jove!

JACK: When her father insulted me, the most delicate flush came into her pale cheeks, and she looked at me with the most beautiful eyes in the world. And they were veiled with tears.

LADY WANLEY: And is that enough to make you change your mind?

HOLLAND: Fortunately, Mr. Straw is not in the habit of falling in love.

LADY WANLEY: When will you be ready?

JACK: I'm ready now. It's ten o'clock and Pierre is waiting in the basement to put on this uniform.

HOLLAND: But your beard looks so improbable.

JACK: I can quite believe that. It doesn't happen to be real.

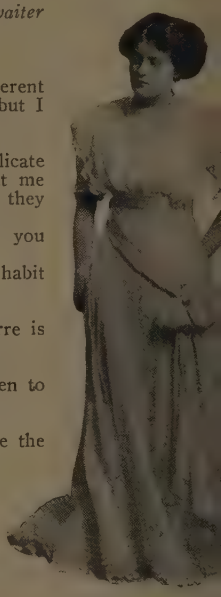
HOLLAND: You don't mean that?

JACK: I merely wear it as a badge of office, like the ancient Kings of Egypt. It indicates that we're not quite so smart as a maitre d'hôtel, but infinitely more the thing than a common or garden waiter.

LADY WANLEY: We couldn't find a better place than this to effect an introduction.

JACK: But I must make the condition that you must behave towards me, whether we're alone or in public, as you naturally would if I were really the individual I propose to personate.

LADY WANLEY: That's only fair. Now who can we suggest that you should be?



MARY BOLAND
As Ethel

HOLLAND: You'd better try and invent some character who you're quite sure doesn't exist.

LADY WANLEY: We want something very extravagant and high sounding.

JACK: Pray do not put yourselves to the trouble of thinking. You will introduce me to your friends as the Archduke Sebastian of Pomerania.

HOLLAND: What!

LADY WANLEY: But that's a real person.

JACK: To invent an imaginary one would be ridiculous. Your friends would only need to look in the Almanach de Gotha to discover the fraud.

LADY WANLEY: But Count von Bremer was talking to us about him just now. The Archduke Sebastian is the man who mysteriously disappeared.

JACK: It's because his whereabouts are unknown that he's the safest person to choose.

HOLLAND: You would never be able to pass yourself off for an Archduke.

LADY WANLEY: Besides you'd want a suite and all sorts of things.

HOLLAND: It's preposterous.

JACK: You may either take it or leave it. I will be the Archduke Sebastian or nobody.

LADY WANLEY: After all, Mrs. Jennings will probably never have heard of this trumpery Archduke.

JACK: And if she has——

LADY WANLEY (*looking at Holland*): It makes the joke infinitely better.

JACK: You must make up your minds at once.

LADY WANLEY: Ambrose, let's toss. Heads it is, and tails it isn't.

HOLLAND: All right. (*He tosses a coin.*) Tails.

LADY WANLEY: I said tails it *is*, didn't I? . . . I'm willing to risk it.

JACK: Give me two minutes to change my clothes, and I am at your service.

(*He goes out.*)

In the next act we find Jack Straw the guest of the Parker-Jennings at their country place. Mrs. Parker-Jennings, anxious to show off before her friends, has invited 300 people to a magnificent reception in honor of the Archduke. But Lady Wanley and Holland think the joke has gone too far, and urge Jack Straw to decamp before the "deception" is disclosed. He refuses, and Holland, angry, determines to unmask him:

JACK: Mr. Holland has a communication to make which cannot fail to interest you.

MRS. PARKER-JENNINGS: Oh, of course, if it's your Royal 'Ighness' wish——

HOLLAND: I daresay you remember that a fortnight ago we all met at the Grand Babylon Hotel.

MRS. PARKER-JENNINGS: How could I forget when that was the suspicious occasion of my introduction to his Royal 'Ighness?

E. S. POWEL
As Mr. Parker-Jenn

Scenes in "Pierre of the Plains" at the Hudson

White Edgar Selwyn (Pierre) Elsie Ferguson (Jen Galbraith) Clifford Stork (Tom Redding) Harrison Armstrong (Peter Galbraith)
ACT II. JEN: "WAKE UP, TOM, YOU MUST WAKE UP"

Elsie Ferguson (Jen Galbraith) Clifford Stork (Tom Redding) Edgar Selwyn (Pierre)
ACT IV. TOM: "IT IS THIRTY MILES TO THE BORDER AND WE WILL RIDE VERY SLOWLY"

HOLLAND: You may remember also that Mr. and Mrs. Abbott were sitting with us on the lounge.

MRS. PARKER-JENNINGS: I 'ave other things to do than to remember where Mr. and Mrs. Abbott were sitting.

HOLLAND: I daresay you've forgotten that you behaved very cruelly to her. We were all very indignant. We thought it necessary to punish you.

MRS. PARKER-JENNINGS: Really, Mr. Holland, I don't know who you think you're talking to.

(*Enter Ethel and Serlo.*)

HOLLAND (*seeing Ethel*): Ah, there you are! I find it very difficult to say what I have to—I realize now that the whole business has been preposterously silly——

Oh! Oh! (*Goes up to Jennings.*) Jennings, you're a man; do something.

JENNINGS: And he's been lappin' up my best champagne, lunch and dinner for a week.

MRS. PARKER-JENNINGS: Oh, damn your champagne!

VINCENT: Mater!

MRS. PARKER-JENNINGS: Oh, you fool, you fool! You've had education. You've been to Oxford, and we gave you four thousand a year. Didn't you learn enough to tell the difference between an Archduke and a waiter?

VINCENT: Serlo didn't spot him.

MRS. PARKER-JENNINGS: Who's Serlo? (*Takes* L.) Fine Marquis he is—spends all his time with stable boys and barmaids. (*Vincent goes up* C.) How do I know he is a marquis?

Brachard (Mr. Gillette) finds his wife (Constance Collier) cold and unresponsive
SCENE IN ACT I OF HENRY BERNSTEIN'S DRAMA "SAMSON" AT THE CRITERION THEATRE

(*Mrs. Parker-Jennings attempts to interrupt Mr. Holland.*)

I can manage far better if you don't interrupt.

JACK: Please let him go on, Mrs. Jennings.

MRS. PARKER-JENNINGS: Oh, of course, if your Royal 'Ighness wishes it, I 'ave no more to say.

HOLLAND: It struck me that it would be amusing to pass off a nobody as a person of great consequence. I had just recognized one of the waiters as an old friend of mine. I introduced him to you as the Archduke Sebastian of Pomerania.

MRS. PARKER-JENNINGS: What! Then——?

(*She is at a loss for words. Serlo goes into a shout of laughter.*)

SERLO: What a sell! By George—what a sell!

MRS. PARKER-JENNINGS (*going to Jack Straw*): Do you mean to say you're not——

VINCENT (*drops*): I thought I knew his face the moment I saw him.

MRS. PARKER-JENNINGS: Speak, man, speak. (*Steps* R. *of Jack.*)

JACK (*rises with great urbanity*): Madam, I stepped out of the uniform of a waiter at the Grand Babylon Hotel into the sober garb of the person you now see before you.

MRS. PARKER-JENNINGS: Then you're nothing short of an impostor.

SERLO: Don't mind me, will you?

MRS. PARKER-JENNINGS: Is there no one who can do something? And that man stands there as if he didn't care a ball of worsted. Don't you be too sure, my young friend. It's your Royal 'Ighness this, and your Royal 'Ighness that—and we had to call you "Sir"—Waiter, 'alf a pint of bitter, and look sharp about it!

ETHEL: Mother! (*A step forward.*)

MRS. PARKER-JENNINGS: Oh, don't talk to me! (*Comes* L. *and to Jack Straw.*) Well, what have you got to say?

JACK: My dear lady, you're so voluble. It would be difficult for me to get a word in edgeways.

MRS. PARKER-JENNINGS: Well, I'm listening.

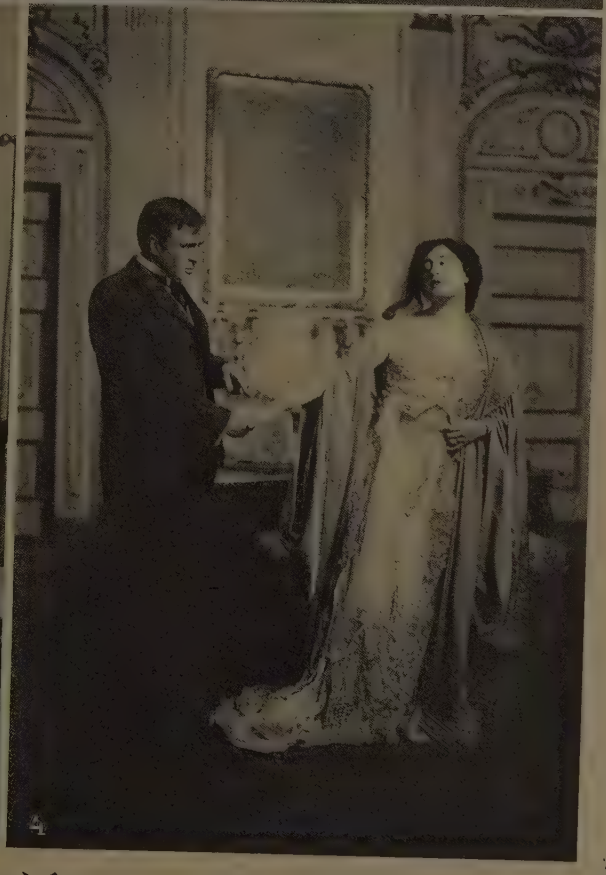
JACK: Ah, there you have me, for in point of fact, I can think of no appropriate observation.

MRS. PARKER-JENNINGS: And you've been laughing at me all the time, 'ave you—well, you're going to laugh on the other side of your face now, young feller,—my lad.

JACK: I shall be interested to see how one performs that very curious operation.

MRS. PARKER-JENNINGS: Well, shall I tell you who'll show you?

Scenes in Henry Bernstein's Drama "Samson" at the Criterion



THE STORY OF A MAN WHO RUINS HIMSELF FINANCIALLY IN ORDER TO WREAK VENGEANCE ON A MAN WHO HAS WRECKED HIS HOME

1. Brachard (Mr. Gillette) insists on knowing where his wife (Constance Collier) has been. 2. Brachard tells Elise (Pauline Frederick) that he knows the name of his wife's seducer. 3. Brachard threatens to strangle Le Govain (Arthur Byron). 4. Brachard, now a pauper, tells his wife that he will begin life over again

JACK: Yes, do.
MRS. PARKER-JENNINGS: The police, my lad; the police.
(*Sensation.*)
JACK: I wouldn't send for them if I were you.
MRS. PARKER-JENNINGS: Wouldn't you?
JACK: I wouldn't really. (*He displays exasperating calmness.*)
MRS. PARKER-JENNINGS: Well, I would.
JACK: Don't you think it'll be a little awkward with all these people here?
VINCENT: We can't have a scene now, mater.
MRS. PARKER-JENNINGS: D'you mean to say that I've got to sit still and lump it?
JACK: If you ask my advice, that is what I should recommend.
JENNINGS (*drops behind her*): All the country's here, Maria—crême de la crême.
MRS. PARKER-JENNINGS: Oh, I wish they were all dead. I know why they come here. D'you think I don't know that they call me a vulgar old snob behind my back? But they come all the same, because I've got two millions of money. I'm so rich they can't help coming.
JACK: You know, I don't want to seem stuck-up, but in point of fact, they've come to-day to meet me. Don't you think I'd better go and make myself amiable to them?
HOLLAND: You don't mean to say you're going back to them?
JACK: Why not?
MRS. PARKER-JENNINGS: 'Ave I got to introduce you to the Duchess?
JACK: I'm afraid she'll make a point of it. Even Duchesses have a weakness for royal personages.
MRS. PARKER-JENNINGS: Heavens! If she ever finds out.
JACK: The situation is not without an element of humor.
JENNINGS: Well, upon my soul, you 'ave got a cheek!
JACK: The motto on my coat of arms is audacity. Only we put it in Latin because it sounds better.
VINCENT: Your coat of arms, I like that.
JACK: My dear fellow, I have no doubt it is as authentic as yours.
(*Vincent goes to Jennings.*)
MRS. PARKER-JENNINGS: And do you mean to say I've got to pretend I don't know anything?
JACK: I think it's the only thing to do.
MRS. PARKER-JENNINGS (*rises*): I can never do it. I shall never 'old up my head again.
JACK: Come! I am convinced that the Duchess is growing restive. I will murmur a few soft nothings in her ear.
MRS. PARKER-JENNINGS: Oh, well, I suppose the only thing is to risk it. But you just wait, young man, you wait.

Otto Sarony Co.

MLLE. DAZIE IN "FOLLIES OF 1908"

In Act III the Archduke is still at the Parker-Jennings', who are at their wits' end how to get rid of him. They don't call in the police, dreading the ridicule of the story becoming public, and Jack Straw simply laughs at them, meantime making love to the daughter. Finally, Holland comes to warn him.

HOLLAND: I say, Jack, look out!
JACK: What's the matter?
MRS. PARKER-JENNINGS: The game's up. It's too late now to do anything.
HOLLAND: Von Bremer has come again.
JENNINGS: And he's got someone with him in the motor who looks suspiciously like a policeman in plain clothes.
(*He and Holland watch outside.*)
MRS. PARKER-JENNINGS: What's to be done? For 'eaven's sake don't stand there grinnin' like a Cheshire cat.
(*Enter Vincent.*)
ETHEL: He won't be arrested?
MRS. PARKER-JENNINGS: Well? (*Shows the greatest surprise.*)
VINCENT: Lady Wanley's talking to him. She'll detain him as long as she can.
MRS. PARKER-JENNINGS: Blessings on her! I'll forgive her everything.
ETHEL (*to Jack*): Oh, please go while you have a chance. I couldn't bear to see you arrested.
JACK: Why, would you care?
MRS. PARKER-JENNINGS: Now look here, you've played a nasty trick on me, but you've got the cheek of the devil! I don't want you to get into trouble. I don't know what there is about you, but I can't 'elp liking you.
JACK: Madam, only the importunate presence of your lord and master prevents me from hurling myself at your feet.
MRS. PARKER-JENNINGS: Oh, don't talk stuff. I want to 'elp you to get away.
JACK (*with a dramatic flourish*): Madam, my mother's only son has never fled before a foe. J'y suis, J'y reste.
MRS. PARKER-JENNINGS: I'm not thinking of myself now. If there is a scandal I'm rich enough to make people forget it.
SERLO (*to Jack*): I say, you'd better hook it. England's no place for you just now.
ETHEL (*in an undertone*): If you care for me at all, don't run this horrible risk.
JACK: If you were only pressing me to stay, this unanimity would be extremely flattering.
MRS. PARKER-JENNINGS: The man's mad! The man's as mad as a March hare.
JACK: I feel like a Cabinet Minister, I shan't go till I'm turned out.
JENNINGS: Look out!
(*They all stop for a moment in a state of breathless expectation. Lady Wanley comes in with Mrs. Withers. She starts as she sees Jack Straw.*)
LADY WANLEY: Oh, I thought you'd gone.
(*The new arrivals are immediately followed by Adrian von Bremer, the Pomeranian Minister. Jack Straw goes up to him very cordially. Von Bremer follows in to up c.*)
JACK: No, why? Ah, my dear friend, I've been expecting you all the morning.
(*They all start. As the scene proceeds there is in everyone increasing astonishment and perplexity.*)
VON BREMER: I couldn't come before. I have only just received the answer to my telegram.
JACK: Have you good news for me?
VON BREMER: The best. The Emperor agrees to all your wishes.
JACK: Bless his old head.
VON BREMER: His Majesty is all eagerness to see you again. He is expecting a letter from you by every post. Madam, I am commanded by my august master to offer you his most cordial greeting.
ETHEL: Me?
MRS. PARKER-JENNINGS: I don't know if I'm standing on my 'ead or on my 'eels.
JACK: Then nothing remains but for me to make my declaration in due form. Mr. Jennings, I have my grandfather's permission to ask you for your daughter's hand in marriage.

The play "Jack Straw" is copyrighted in the United States of America by W. S. Maugham. The foregoing excerpts from the manuscript are printed here by special permission of Charles Frohman.

Stars This Season at New York's Rival Opera Houses

GERALDINE FARRAR AS MANON

GERALDINE FARRAR AS MANON

MME. LABIA AS CARMEN

MME. DESTINN AS AIDA

MME. DESTINN AS SALOME

FAMOUS PRIMA DONNAS WHOSE VOICES WILL CHARM THE NEW YORK OPERA-GOING PUBLIC THIS WINTER

White

THOMAS A. WISE AS SENATOR LANGDON OF MISSISSIPPI

"Tom" Wise on the Business of Being Funny

(CHATS WITH PLAYERS No. 63)

"I'M not funny off the stage, except that I'm fat."

"Tom" Wise, star and author of "A Gentleman from Mississippi," demonstrated the truth of his last statement by sitting sidewise in his chair in the last row of the Bijou Theatre. While this posture may not have been mathematically necessary, it was plain that Mr. Wise was more comfortable thus. Sitting there he demonstrated another truth, that he is Joblike in his patience. He had come from the photographers, where he had been detained long beyond the hour for our chat. A rehearsal was going on on the stage at which he was badly needed. Luncheon had gone the way of fading dreams. But he was as calm as though he enjoyed overlapping appointments, and delayed rehearsals, and fasting. He talked deliberately, smiled often, was a model in weather for a summer morning.

"Like most comedians, I am not funny except on the stage," he continued, and I noticed that his round face was like a crinkled pink roseleaf. His smile was merry, kindly and individual. It turned the corner of his mouth far upwards and nearly closed his light gray eyes. He looked like a baby that had grown and grown to much more than baby proportions, but never lost his infant good humor and simplicity.

Despite this phenomenal innocence of countenance he has been amusing Broadway for many years with sly portrayals of bad old boys, as far from the noble rôle of the Senator from Mississippi as the Antipodes from each other.

"Was there a shock in making this transformation?" I asked him. He answered slowly, the crinkled roseleaf smoothing into a profound earnestness. "Not a shock," he said, "but the realization of a lifelong dream. I knew that I could play serious parts. I had played them in stock, but no Broadway manager would send me out in a serious part. I had to write the play myself. Every comedy actor can play serious parts. He knows it, but managers refuse to believe it.

THOMAS A. WISE
Comedian and author of "A Gentleman from Mississippi"

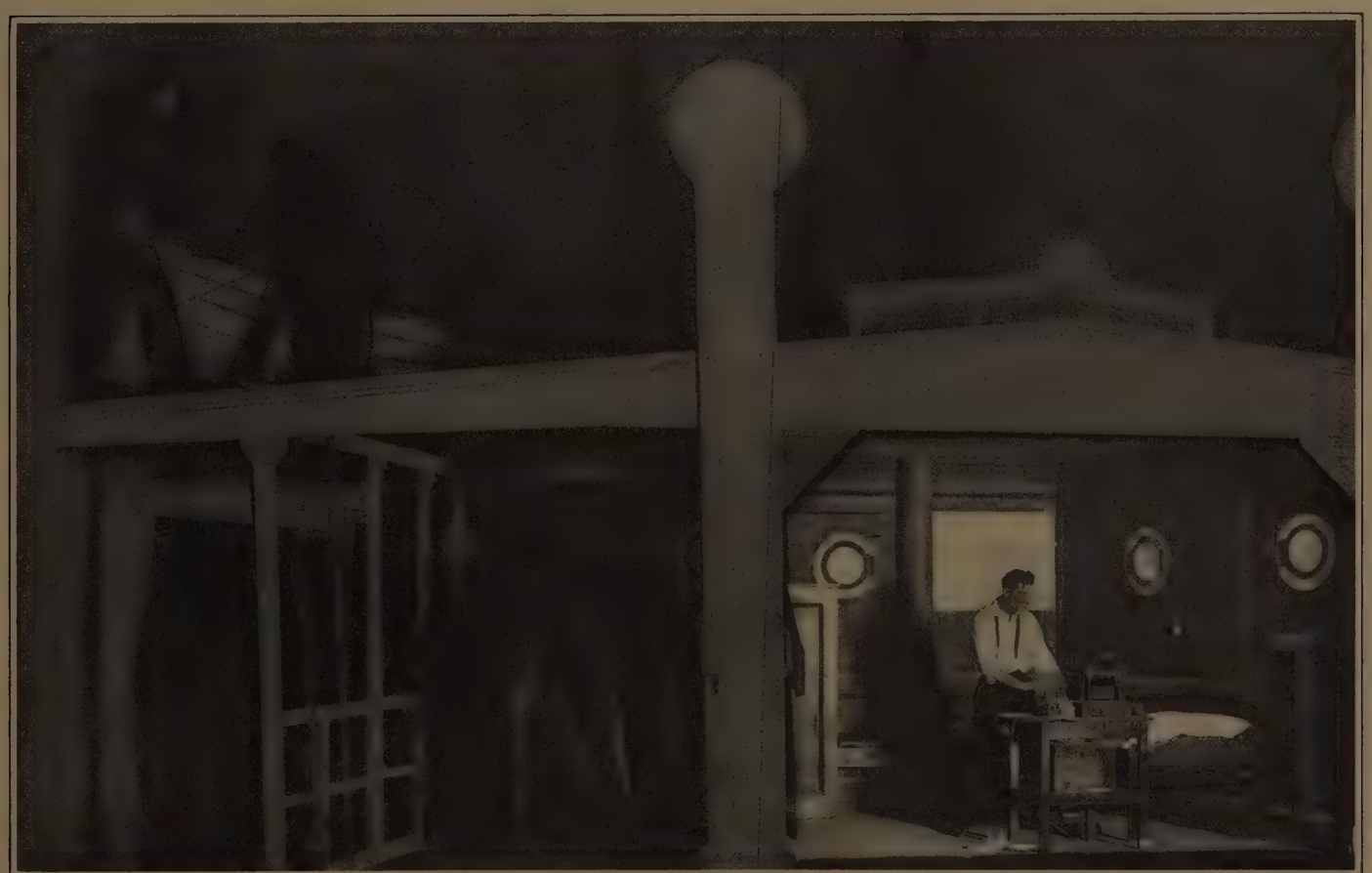
"The idea for 'A Gentleman from Mississippi' came to me while I was lying in bed—dying, a good many thought—from pneumonia. I have had pneumonia twice, last year and the year before. It has become a habit with me. I was in Chicago and Mr. Brady came to see me. 'You ought to play a big, rough, country fellow, one from somewhere down South, who doesn't know the ropes,' he said. I thought about the type, and it seemed to me that he ought to be made finer than that, more of a man in his community, but one who didn't know the capital. I wrote the full scenario while I was ill. I brought it to New York and took it to Hal Rhodes. He liked it. He joined me in Chicago and we wrote the play in four weeks. We finished one act a week. Mr. Rhodes having gone to Florida for the winter, supplied the naval base idea about

Sensational Tableaux in "Via Wireless" at the Liberty

Byron, N. Y.

ACT II. CASTING THE BIG GUN IN THE STEEL FOUNDRY

The Pittsburg foundry where a big gun is being cast for the United States Navy. The gun, improperly tempered, explodes, and the officer who invented it is about to be court-martialed. On his way home the yacht which bears him is wrecked



Byron, N. Y.

ACT III. RECEIVING THE WIRELESS CALL FOR HELP FROM THE DISABLED YACHT

By means of wireless telegraphy the Steamship *Mongolian* is informed of the wreck and saves everybody on board. The big liner is tossing in the storm when suddenly comes the wireless message calling for help

Altacoola. No, we never quarreled. I know that is expected from collaborators, but we were exceptions.

"People like the play, I think, for two reasons. It is human. And politics are subservient. We keep politics in the background. Audiences don't care about a political play as such. Politics don't interest women, and the successful play is the one that does interest women.

"Will you write another one?"

Mr. Wise's mouth turned up drolly at the corners. His eyes disappeared behind their pink lids. He shook his head. "Not if I can help it. Writing the play isn't so bad, but I wouldn't go through those four weeks of rehearsal again, the wondering what people who really can write would think about it, the changing every line of the play more or less, practically writing the play five or six times. No, no. The rehearsal this morning is for a new last act. They don't like the Senator having a love affair."

"Who are 'they'—the audiences?"

"Yes, and the authors and the management and six or seven advisers. So we have made the widow admire him but he never knows it. There's a good new scene between the young sweethearts and the widow."

One of the "young sweethearts" flung himself down the aisle, hurling himself forward with catapult force. He was easily recognizable, for no one but Douglas Fairbanks walks in that fashion. He glanced at Mr. Wise, saw that he was engaged, and bounced upon the stage.

"Do you think that comedians are born and not made?"

"Yes, yes indeed. The comedy sense must be there. It can't be introduced nor grafted on. It is a gift."

"What is the comedy gift?"

"It is something that does not show itself in a man's every-day manner. It is not in making fun, but in seeing what is funny. I see fun in everything."

Though his age is but forty-three years, Mr. Wise has been on the stage a quarter of a century. In April he celebrated it by assisting at a benefit at the Metropolitan Opera House.

"Queer," he said, with the heartwarming Wise smile. "The man who paid me my first salary was there—Louis Morgenstern."

"You won't mind telling me how much money was in the pay envelope?"

"Not at all. I received eight dollars a week for being utility man and advance man of the show. It was a blackface company. We traveled the Pacific Coast for sixteen months, in a big covered wagon, an old stage coach. I would get on horseback and go ahead to the villages, see the owners or editors of the newspapers, if the towns had any, post the bills and rejoin the company. Sometimes the company laid off for three or four days till I got back. There were eight in the company. It dwindled to four, and as there weren't enough of us to give a variety bill we had to fall back upon the legitimate. We played 'Uncle Tom's Cabin' and 'East Lynne.'

"After that I was engaged by Joe Grismer and played old men. I was coming up in the world. My salary was twenty-five dollars a week. And now I am playing with them again, though we have not been together from that time to this."

Between that time and this lay a long vista of creations by the comedian from California. Two years afterwards, at eighteen, he joined fortunes with the black faces in the old stage coach, and came East with William Gillette in "The Private Secretary." He remained with the company for four years, playing the tailor eleven hundred times. Charles Frohman engaged him for the original productions of "Mr. Wilkinson's Widows," "Men and Women" and "Gloriana." He was associated with Jacob Litt in "In Old Kentucky" and "The War of Wealth" and with Stuart Robson, playing the Sheriff in "The Jucklins" and Old Nick in "The Henrietta." He appeared with "The Man from Mexico," "The Cuckoo" and "The Last Chapter." He enjoyed London popularity in an eleven months' run of "The Wrong Mr. Wright" in the world's metropolis. We have seen him latterly in the musical comedyized version of "The Wrong Mr. Wright," in "Home Folks," in "Vivian's Papas" and "The Little Cherub."

"I have enjoyed it all," he said, with a reminiscent smile at the crowded twenty-five years. "The experience in musical comedy was amusing. The troubles of the chorus were funny."

What lessons had Mr. Wise derived from this quarter century of work? "I have learned that the theatrical profession is the finest in the world. I have no methods, and I don't know what 'technique' means. I try to be natural. That's all. If I were asked to give advice to an actor just beginning his stage career I would sum it all up with, 'Be natural. Be real.'

"And a little more to get over the footlights?"

"Oh yes. 'Be real plus' is a good motto for an actor. I would advise him to study human nature. That is the chief, practically the only, study for an actor. I study human nature unconsciously. I become one of the kind of people I am among. If I sit down for a talk with the property man I am a property man for the time. As to the study of books, I think the value of book learning as regards the art of the actor has been overestimated. Lawrence Barrett had twice the trained intelligence of Edwin Booth. Barrett was always reading and studying. But Booth was the greater actor of the two."

ADA PATTERSON.

The Disappointed Star

However you act,
Whatever you know,
Has nothing to do as
To whether you'll go.

It's—
The glint of the eye,
The shape of the mouth,
The way you go in,
The way you go out.

It's—
The toss of the head,
The tilt of the chin,
That makes them all wonder
And take you right in.

But—
Alas and alack,
I haven't the knack
Of tossing my eye,
Head, chin, or my back.

So—
For this life, I see,
I haven't the goods,
And something sound tells me
It's me to the woods!

F. E. B.

From *Sketch*

The Dog (M. Jean Coquelin)
The Turkey (Mlle. Marcelle Lender) The Pigeon (Mme. Simone Le Bargy)
The Hen (Mlle. Gilda Darthy) The Blackbird (M. Galipaux) The Cock (M. Constant Coquelin)

A BURLESQUE FORECAST OF M. ROSTAND'S $50,000 PLAY "CHANTECLER"

With famous French players as barn-yard creatures. M. Rostand's new play, "Chantecler," has been bought by MM. Jean Coquelin and Hertz, of the Porte St. Martin Theatre, for $50,000, on account of royalties. The photograph was constructed by a French paper as a burlesque forecast of a scene from the play. Our Paris correspondent writes: "There appears to be no doubt that 'Chantecler' will not be produced this year. The last act is not finished yet, and it is said that Rostand is not satisfied with the designs that have been submitted for costumes and scenery. It is also said that Rostand is incensed about the number of parodies that have appeared before his work is finished and before anything definite is known of it by the public"

Act III. Mr. Faversham: "Come, Teodora, they have given you to me"

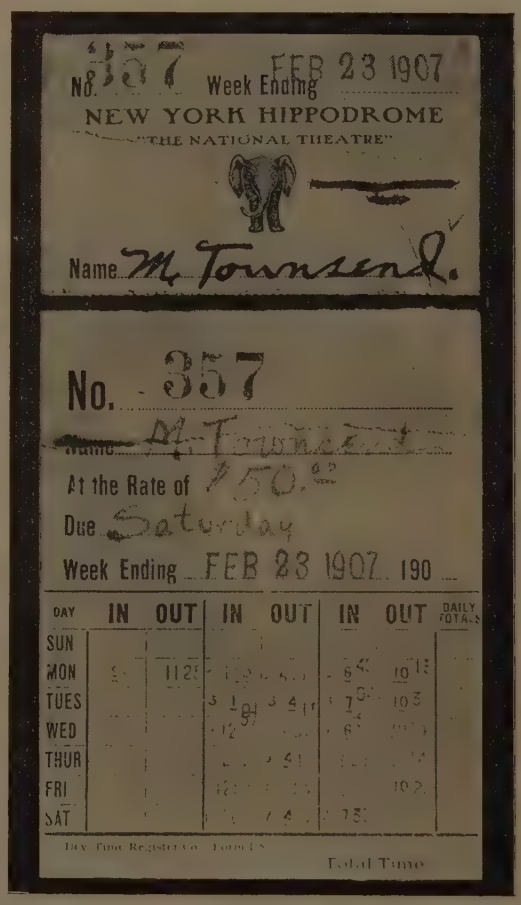
William Faversham and Julie Opp in "The World and His Wife" at Daly's

THE SATURDAY PAY LINE BEHIND THE SCENES AT THE NEW YORK HIPPODROME

How They Pay Off at the Hippodrome

"PAYING off the line" behind the scenes at the Hippodrome, represents one of the quickest achievements known to the realm of high finance. Every Saturday afternoon, during the matinée performance of "Sporting Days" and "The Battle of the Skies," over 500 people back of the stage are paid off. The list includes chorus girls, stage hands, clowns, actors and singers.

Promptly at three o'clock the work is commenced, and the motley assemblage in various costumes forms in line in one large corner of the stage, and passes before the treasurer of the New York Hippodrome Company, who personally superintends the payment, although it is necessary for him to have two assistants on hand constantly. As it is impossible for the treasurer or anyone else to know personally every member of the company, the payment is made by means of time tickets, similar to those in use in large factories. Each of these time checks is in two sections, and at the beginning of the week each check is torn apart on a dotted line after the name has been filled out in both sections. Each part of the ticket is numbered. The top part goes to the chorus girl, clown or stagehand. The bottom part bearing the corresponding number must be kept the entire week by the person whose name is upon it. This card has spaces upon which are entered each day automatically, by means of a time clock, the time when the person enters and leaves the Hippodrome. There are spaces for rehearsals, for matinée performances, and for night performances.



FORM OF PAY CHECKS USED AT THE HIPPODROME

One of these checks, for instance, shows that Miss Margaret Townsend, the queen of the mermaids in "Neptune's Daughter," received $50 a week. According to the ticket, during the week ending February 23, 1907, Miss Townsend reported Monday at 9.46 A. M. Her check was stamped at 11.25 A. M., when she left the Hippodrome after the rehearsal. Her check also shows that on the same day she returned to the Hippodrome at 1.09 P. M., and that she finished her labors after the matinée performance at 4.11 P. M. After she had dinner, she returned to the Hippodrome at 6.49 P. M., and having gone into the tank once more for the evening performance, she was at liberty to go home at 10.13 P. M.

The next day there were no rehearsals, so she did not reach the Hippodrome until 1.01 P. M., and left at 4.15 P. M. She returned for the night performance at 7.04 P. M., and was very late getting out that night, as she remained until 10.34 P. M. Each person given one of these cards at the beginning of the week must register time in by 1.30 P. M., and by 7.30 at night. Upon leaving the Hippodrome, the time must also be recorded. If there is any space in one of these cards at the end of the week, payment is held up. This card system constitutes an infallible record, showing the attendance of each girl. It is an offense punishable by a fine for any girl to "ring in" the card of another girl who is not present. The treasurer handles $9,000 approximately in a very short space of time.

WILL A. PAGE

Mischa Elman — a Prodigy of the Violin

THIS month, in Carnegie Hall, the young violinist who leaped suddenly into fame four years ago, not merely as a child wonder, but as a remarkable artist, will make his first appearance before an American audience. There can be little doubt of his success. He has set all Europe by the ears, and his triumphs will be repeated here. Yet his astonishing success has not spoiled him. He is simple and unaffected in manner, and more than modest in speaking of himself. When asked about his American plans he replied that he could not tell until after his first concert, as everything "depended on his success." This from a boy whom the Berlin press actually raves over, the *Deutsche Musiker Zeitung* declaring him to be "the greatest living genius of the violin."

MISCHA ELMAN

Mischa Jacob Elman, an only son, was born in Talnoje, Russia, in 1891. His grandfather was a violinist of considerable local reputation and his father a schoolmaster. As a mere child, Mischa showed great musical talent, and began playing on a quarter size violin, trying at first to imitate his father, who also occasionally fiddled. At five years of age, he played at a local concert where a princess, the landed proprietress of the neighborhood, was so impressed by his talent that she offered to adopt him and pay for his musical education if he would renounce the faith in which he was born—Judaism—and become a Christian. The father did not accept the offer, but shortly afterwards he removed to Odessa that the boy might have the necessary instruction. He was accepted as a free pupil at the conservatory there, and studied with Prof. Alexander Fiedelmann. This was in May, 1896.

In the autumn of 1902, Professor Auer, head of the violin department of the St. Petersburg Conservatory, while on a concert tour, heard the child play, and was so impressed that he offered to take him as a pupil if it could be arranged. This meant some difficulties to be overcome. First, the permission of the Czar had to be obtained, since no Jew born outside of St. Petersburg is allowed to live in that city. When this permission, not only for the boy, but for his family, was secured, there was trouble with the authorities of the Conservatory, and it is said that Auer actually threatened to resign if he were not allowed to have "the best pupil ever offered me."

Professor Auer did not intend that his gifted pupil should appear as a "child wonder." He was to study quietly until he had reached the age of maturity, and then appear as a full-grown, thoroughly developed artist. Yet it was due solely to his teacher that Mischa Elman *did* make his artistic début in St. Petersburg in October, 1904, consequently when but thirteen years old. The reason for this was as follows:

A child wonder, a violinist, came to the city and gave a concert. Critics were enthusiastic, and praised him so warmly to Professor Auer that the latter, somewhat nettled, declared that he had a young pupil who was more remarkable than the boy over whom they raved. This rather amused but did not convince his hearers. Auer then determined to prove the truth of his assertion, and took a bold measure. He had always played at the opening concert of the season of the Deutscher Liedertafel, the most important musical society of St. Petersburg. Arrangements were quietly made, and when the audience assembled for the first concert the president announced that Professor Auer was unable to play that evening, but had sent his youngest pupil as his substitute. To the amazement of all, the thirteen-year-old boy appeared, and achieved such great success, playing the Mendelssohn Concerto, a Chopin Nocturne, and Paganini's Moto Perpetuo, that he was at once engaged to play in Berlin by a concert agent present.

He appeared in Berlin October 15th, and had wonderful success. Dresden, Hamburg, Düsseldorf, Hannover, waxed enthusiastic, one Hannover critic (of the *Anzeiger*) declaring that he "could not remember ever to have heard the violin concerto in D major by Paganini, with its hair-raising-on-end difficulties, more perfectly played." And in Leipzig the child played at a Gewandhaus concert, an almost unheard-of occurrence for a youthful artist. The following season he again played there.

The following spring he repeated his Continental successes in London, and in April of the same year, 1905, gave a concert of his own, and also played at a Colonne concert in Paris.

He now, with his parents, who are devoted to him, makes his home in London, and boy as he is, has played at the Birmingham Festival, the Gloucester Festival, and the Lower Rhine Festival, besides at many concerts, and at the English court during the visit of the King and Queen of Spain.

About 5 feet 2 inches in height, he has light brown hair, and, as has been said, a simple, charming manner. He speaks English fluently. Second only to his love for his violin, for his art, is his passion for automobiling. The fine large motor car which he owns is his one extravagance, and when at home, after studying he delights to take a swift spin over the admirable English roads. In this pastime his father encourages him, for he thoroughly appreciates the relaxation afforded by such a change of occupation, and considers automobiling not only an exciting but an innocent diversion. It speaks well not only for the boy but for his bringing up, that he has no taste for other and less harmful pleasures.

J. W. MALONE.

THE VOKES THEATRE

Handsomest and Safest Theatre in the World.

B. HAYWARD - - - Manager

FRIDAY and SATURDAY

AUGUST 11 and 12, 1905

At 8 P. M.

BENEFIT PERFORMANCE

By The Vokes Theatre Stock Company

FOR

THE ACTORS' HOME FUND

PROGRAMME

A Poetic Fancy by Oliver Herford. Entitled

Two Out of Time

CORYDON (A 15th Century Shepherd) . . . . William Sayward
Miss MADELEINE YOUNG (A 19th Century Actress) . . Beatrice Herford

AND

William Dean Howell's Amusing Farce, Entitled

The Albany Depot

CHARACTERS

EDWARD ROBERTS . . . . . Alfred W. Cutting
WILLIS CAMPBELL . . . . . William Sayward
THE HON. MICHAEL MICKELHANY . . . . Jacob Reeves
PORTER . . . . . Cyrus W. Heizer
MRS. ROBERTS . . . . . Beatrice Herford
MRS. CAMPBELL . . . . . Grace Heard
MRS MICKELHANY . . . . . Blanche Heard
THE COOK . . . . . Caro Withington
THE CHOREWOMAN . . . . . Elizabeth Hills

Patrons of this Theatre will confer a favor on the Management by reporting any [illegible] on the part of attendants

Hayward Spring Water served in this Theatre free of charge.

Costumes by Celeste, Main Street, Natick, Rue de la Paix, Paris, Bond Street, London

Physicians who would like to appear to be summoned during the performance, can arrange with the Head Usher

Ladies will kindly remove their hats.

PLAYBILL OF THE VOKES THEATRE

STAGE AND AUDITORIUM OF THE VOKES THEATRE AT WAYLAND

The Smallest Theatre in the World

PROBABLY the smallest theatre in the world is the little theatre which Beatrice Herford built about three years ago on the grounds of her home at Wayland, Massachusetts, near Boston. Miss Herford, with the assistance of enthusiastic friends, did the decorating, and painted the scenery. The building, not counting the furniture and decorating, cost about a thousand dollars.

The little theatre is named after that most fascinating comedienne, Rosina Vokes, and the many who loved her and miss her still will rejoice over this tribute to her memory. All the performances at the Vokes Theatre are given for the benefit of some charity. These usually take place in the summer or autumn, when the manageress is at home, and there is nothing she enjoys more in her vacation than preparing for "a show" at the Vokes. One of the first performances at the little theatre was given for the benefit of the Actors' Home Fund of New York, and the program of that occasion accompanies this article.

BEATRICE HERFORD
Owner of the Vokes Theatre

The Vokes Theatre Stock Company is composed of Miss Herford's friends and neighbors, among whom are some very good amateur actors.

As the theatre seats only about one hundred and ten, "a run" of several nights is always given. The theatre has all the accessories of a large theatre, a pretty little foyer, with a box office at one end of it, the walls hung with photographs of actors and actresses, most of them personally ascribed to the manager. On the inner side of the box office door professional visitors sign their names, and among these is the well-known signature of Ellen Terry, who expressed great delight over the theatre.

A short stairway leads to the balcony and upper boxes. The lower boxes, by the way, seat three people, and the upper, two. There are only two rows of seats in the balcony, but the second row is raised above the first in approved fashion, and all the seats in the theatre are lettered and numbered.

After the first performance in the theatre some one complained of being hot in the second row of the balcony. "Well," said Miss Herford, "this is a real theatre, you can't expect to be cool for fifty cents." The theatre is lighted by electricity, and has very good ventilation. The roof of the foyer, which is only one story high, is railed in, and a large door opens onto it from the balcony, making a pleasant place to sit between the acts.

On the night of a performance a young man, with a properly bored expression, stands behind the window of the box office with a plan of seats before him, a severe door man with "Vokes Theatre" in gold letters on his cap takes your tickets and tears off your checks, you are conducted to your seats by smiling young ushers in white suits trimmed with red and gold, the colors of the theatre, and the sound of seats being turned down completes the whole effect.

Behind the scenes everything is arranged as conveniently as possible. As you go in at the stage entrance you find yourself in the property room, with its collection of furniture, pictures, vases, artificial flowers, even the regulation gilt chairs. Out of this room, and at the side of the stage, are the little dressing rooms.

The stage is about eighteen feet wide and fourteen feet deep, with fly galleries at the side reached by wall ladders, and above are all the mysterious ropes and pulleys.

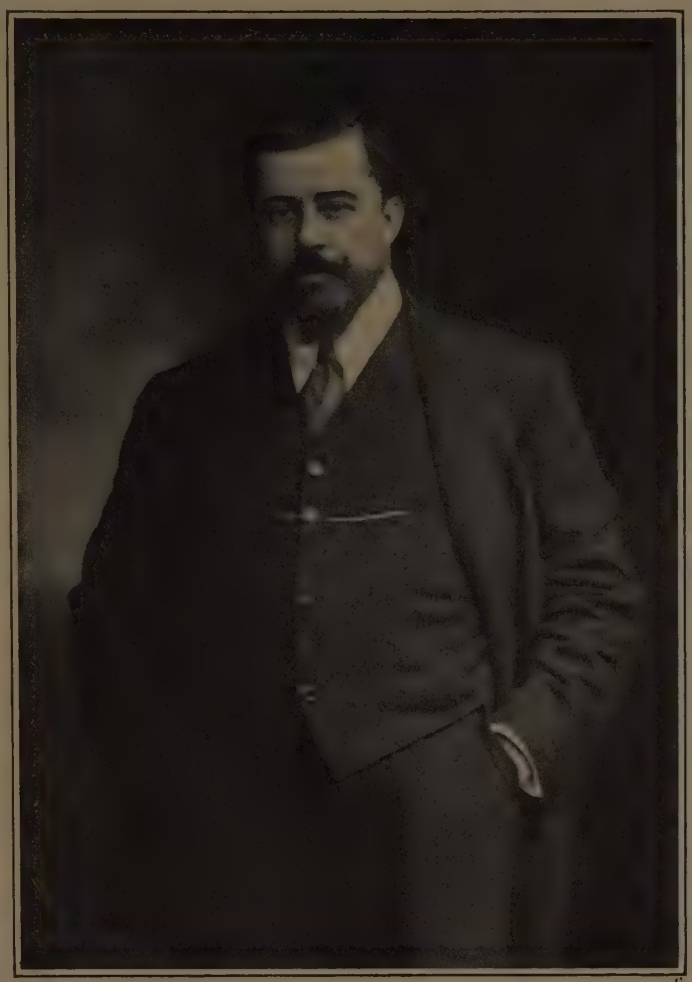
Beatrice Herford is well known as actress, drawing-room entertainer and author. She has written a number of clever monologues in which she herself acts. Each season she appears at the Lyceum Theatre, New York, and in theatres in other cities. Her monologues have been published by Messrs Scribner's Sons. R. S.

EXTERIOR OF THE VOKES THEATRE

The New Director of the Metropolitan Opera House

A COURTEOUS, polished man of the world. That is the first impression which the new director of the Metropolitan Opera House makes. Tall, broad shouldered, distinguished looking, are other adjectives that suggest themselves, while those able to converse with him in his native tongue, or in French, soon understand that this quiet-voiced gentleman knows exactly what he wishes to do at the Metropolitan, and intends to carry out these wishes, barring unexpected obstacles. Signor Gatti Casazza has the confidence that comes of years of experience.

He was educated to be a civil engineer, but his father having held for many years the important position of president of the municipal theatre of Ferrara, it followed as a matter of course that the son should take a lively interest in operatic affairs. When his father removed to Rome, leaving the Ferrara theatre without a president, the post was offered to the son—he was then but twenty-four years old—and after some hesitation, the young man accepted it.



Copyright Dupont

SIGNOR GATTI CASAZZA
The new director of the Metropolitan Opera House

For five years he remained at Ferrara, throwing himself into his new work with such enthusiasm that he soon brought the theatre into artistic prominence throughout Italy. Orchestra and chorus were raised to a high standard of excellence, notable artists were engaged, new operas were frequently included in the repertoire. Composers such as Puccini, Mascagni, Franchetti, were glad to have their works given in Ferrara, and frequently attended the performances.

"During my last season in Ferrara," remarked Signor Gatti Casazza, speaking of this period of his life, "owing to a crisis, the famous La Scala of Milan was closed for an entire season. This event was like a shock to all Italy. Never since 1778 had such a thing occurred. Was Milan, the musical center of Italy, to be without its renowned theatre? The idea was preposterous. Since the city was no longer willing to furnish the subsidy upon which it had always depended, some other steps must be taken. A stock company was therefore formed, somewhat on the plan of the Metropolitan Opera House, only with much smaller shares. At the head of this company were the old Duca Visconti and Arrigo Boito, the composer of 'Mefistofele.' A director was needed, and someone, I am not sure whether Mascagni or Puccini, suggested me. At all events, I was offered the post, and accepted it. I went to La Scala when I was twenty-nine years old, and remained there for ten years. Toscanini went there at the same time—I believe he was a year older than I—and save for an interlude of two years, he remained until I too left."

This fact shows how closely in sympathy with each other's aims and wishes the two men must be, and augurs well for the success of the season at the Metropolitan Opera House.

"The four aims which we kept constantly in view during those ten years are practically the same that I shall endeavor to effect at the Metropolitan," continued Signor Gatti Casazza. "First, a repertoire of all schools of music. It was under my direction that the later works of Wagner, 'Rheingold,' 'Siegfried,' 'Tristan und Isolde,' etc., were first heard in Milan, as well as 'Pélleas et Mélisande,' 'Louise,' 'Salome,' etc. There must be no limiting to the operas of one school alone, however admirable. Second, a general excellence in the performance. At La Scala previously we had been accustomed to one or two stars, the rest of the company greatly inferior. We were without a large fund of money, but we engaged, not a few notable singers, but a company of general merit, and tried to give an ensemble which should be so good that the absence of stars would not be felt. Here, in New York we are at no such disadvantage. There is plenty of money, and although it cannot be done at once, there should be no reason why thoroughly excellent performances throughout, to the smallest rôle, should not be given. Thirdly, we insisted that the old idea, 'The public does not or will not understand,' be abandoned. The public always understands the beauties of an admirable performance. Take 'Pélleas et Mélisande,' for instance. You will agree with me that that is difficult music. At the first performance in Milan it did not please greatly, it was listened to without much enthusiasm, but at the second, there was more admiration, then success, and so it goes. There is no music that the public will not understand if it is properly presented. Our fourth aim was to present the old-time operas, works which many are apt to pronounce too antiquated to hold a place in modern repertoires, with all the attention to detail given to the new works. That our aims were appreciated and the results approved of may be understood from the fact that, during the ten years that I remained at La Scala, the receipts were doubled."

The new director is enthusiastic over the Metropolitan Opera House.

"The auditorium is beautiful," he remarked with evident sincerity, "and what is best of all, everyone in the audience is comfortable. Now in La Scala, those in the boxes or *poltrone*"—what we call the orchestra seats—"are comfortable, but in the *loggione*"—the seats in the uppermost tier, corresponding in location to our family circle—"the spectators are most uncomfortable; conditions furthermore are unhygienic, and without the great love for opera of our people, these places would surely be unoccupied. The Metropolitan is a more democratic theatre. That it has not the acoustics of La Scala is probable."

J. W. M.

SIGNORA LABIA
(Manhattan)

PASQUALE AMATO
(Metropolitan)

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MME. FORNIA
(Metropolitan)

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MME. LESPINASSE
(Manhattan)

At the Opera

WITH the brutally dramatic opening measures of Puccini's "Tosca" the curtain of the Manhattan Opera House rose, and Oscar Hammerstein began his third season of grand opera. It was also the opening night of opera in New York —as the Metropolitan's first curtain did not part until a week later, —and despite its collision with the opening date of the socially famous Horse Show, the Manhattan looked imposing enough even to satisfy the students of social registers. The auditorium was jammed from top to bottom; and the mongers of petty detail have told you ere this — if you have listened—that the line of carriages extended miles into the night and Thirty-fourth street. But peace to gossip and "among those present." There was something sterner in the air that night, for, after all, the opera and stage—and not the boxes—are the thing.

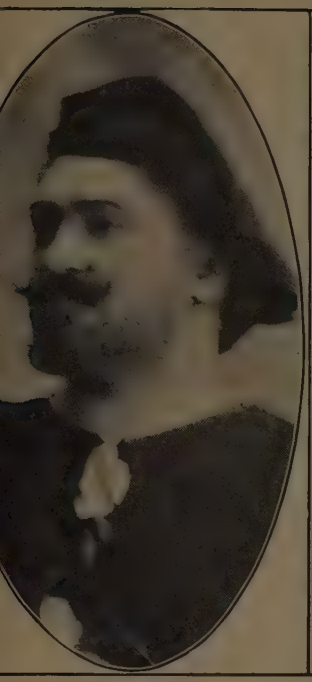
Here is a summary of the artistic incidents: First time at this opera house of Puccini's "Tosca" — although it has frequently been performed at the Metropolitan; first appearance in this country of Maria Labia; first time here of Renaud and Zenatello in their respective rôles. The novelty then was Labia.

She comes from Venice by birth but from Berlin by contract. At the latter place she has sung at the Komische Oper for several years; her pictures and her description fit an unusually beautiful woman. When she stepped into view as Floria Tosca she was distinctly a disappointment, for her appearance was not overwhelming in its beauty. She was nervous, of course, and she hardly carried out the tradition of a regal Tosca, which native audiences have cherished for a long time. But long before the evening was over—in fact, with the beginning of her entrance in the second act—she reversed whatever hasty earlier opinion had been created, for it was here that she sounded the dramatic note, and in a brief space of time she made the audience realize that she is a young woman—she is but twenty-five—with remarkable temperament, with unusual histrionic ability and with "brains"—that quality which enters so rarely into the makeup of most opera singers. The voice is not flawless by any means, but it has the ring of youth, and it is made the vehicle for dramatic expression. The sheer making of pretty tones is not the aim of this singer—so much was obvious,—the aim and intent seemed to be the voicing of the meaning of the words of the text. She even resorts to the spoken word at times in order to carry home her intensity of purpose. Maria Labia undoubtedly has great talent, and she is a welcome addition to the list of artists singing here. Dramatic sopranos are rare as the proverbial molars of hens, so let us rejoice that we have one new singer who commands attention and admiration. This artist is to be reckoned with seriously, and she will doubtless prove her claim to further greatness before the season ends.

Copyright Mishkin
OSCAR HAMMERSTEIN
Director of the Manhattan Opera House

Renaud sang Scarpia, and he gave this melodramatic rôle an exquisite interpretation. It was not the scowling, swaggering Scarpia, but it was a suave lord of trickery who suggested deceit from the tips of his buckled shoes to the highest hair of his powdered wig. Every detail was worked out carefully, for a great artist he is in every point. Nothing is too insignificant for this famous Frenchman, and yet he does not obtrude upon the public the sense that he has labored over some incident only in order to impress the public with it. His art is that of repression, but he is so great a master that he holds the attention of the audience tense.

The Cavaradossi was Zenatello, and this tenor proved again what he had so



JEAN NOTÉ
(Metropolitan)

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MME. DORIA
(Manhattan)

M. L. VALLES
(Manhattan)

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MME. GERVILLE-REACHE
(Manhattan)

abundantly shown last season, namely, that he has a big voice, impetuous in its high register and frankly dramatic. This is a good rôle for him, and he acted it intelligently. And then a word of praise is due Gilibert, who showed his artistry in the part of the Sacristan which, though not very important, he treated with that fine artistic reverence that he bestows upon all his rôles.

Campanini conducted, and he gave this intense score a broader interpretation than has been accorded it in the past here. His big moments were huge, and he showed his usual keen feeling for contrasts. The orchestra was again his slave, which he ruled with that obstinate wand the every motion of which spells a command. The scenery was gorgeous, and the chorus was again surprising in its quality of fresh voices. There were some slips on the first night, and also was some of the lighting disappointing. But these are details, and later performances will doubtless remedy them.

Oscar Hammerstein was called before the curtain, and he expressed his gratitude at the support of the public. Curtain calls for the artists and a lot of applause. And when it was all over the public realized that it had heard a most excellent performance of "Tosca," and that Oscar Hammerstein had not wasted his own time nor the public's. It was a fine, promising beginning of the opera season, and it made operagoers eager for more.

"Thais" was repeated on the second night of the season, and it served to reintroduce Mary Garden and Dalmores in parts that have become familiar to them and to their audiences. Mary Garden is the same joyous, lithe woman, teeming with life and the very joy of living; and as Thais she is superb in pose and outline. This need not be harped upon now again, for it is sufficiently well known to almost every operagoer. Suffice it to say that Mary Garden is still the Mary Garden of yesteryear.

Maurice Renaud as Athanael was once more the same great artist that he has proven himself to be in this rôle, and Dalmores was the Nicias, whose morals were loose and who sang delightfully. There was a newcomer in the person of one Vieuille, who sang a small bass part, but did it with a remarkably good voice. For the rest "Thais" was familiar from the sands of the desert to the housetops of Alexandria, and Massenet's music wended its saccharine course unruffled and much sung.

Before the opera auditorium was flooded with music, the concert halls of this tone-ridden city were doing yeoman service housing one concert after another and catering to the tastes of the musical multitudes.

Who shall be first and who last in the mention? It really matters little, as the welter allows the playing of few favorites. From the standpoint of novelty let the Boston Symphony head the list. This organization has a new conductor this year.

Copyright Mishkin
SIGNOR ZENATELLO
As Mario in "Tosca"

Copyright Mishkin
M. RENAUD
As Scarpia in "Tosca"

Geraldine Farrar | Signor Bonci | Signor Caruso | Signor Scotti | Mme. Tetrazzini

WELL KNOWN OPERA SINGERS ARRIVING AT NEW YORK ON THE NORTH GERMAN LLOYD STEAMSHIP KAISER WILHELM II

He is Max Fiedler, and he is no stranger to New York as he was invited to come here three seasons ago and lead the Philharmonic Society. Now he stands at the head of the famous Boston Band, and he leads it exactly as though he had fallen heir to a magnificent orchestral instrument and was so delighted in playing upon it that he forgot much else. This does not, is not intended to, signify that Fiedler is a poor conductor, for he is not. He is a well routined man, knows many of his scores by heart, and thus conducts "with the score in his head and not his head in the score." And how he dotes on climaxes! His readings are broad and frequently brusque, for he is a virile conductor. Of infinite interest he is not, and his readings did not set the world by the ear. In attitudes and gestures he has been compared to Emil Paur, and this seems a just comparison, for he is one of the energetic school of conductors, but his beat is decisive and broad. It goes without saying that the men from Boston followed their conductor into the thick of every climax, and they played probably louder than they have for years. This comes rather as a surprise and a disappointment to those who love the finesse of this incomparable orchestra; but on the other hand, it will doubtless please those who love the roar of honest and musical brass, and of these there seemed to be a lot, for the new conductor had a hearty reception.

Another affair, one which calls not for criticism but for praise, was the annual song recital given by Sembrich. This exquisite artist again set forth the fact that the art of *Lieder* singing is not lost but that it is obviously easy to hold a vast audience enthralled for two hours in a large, bleak hall, assisted only by an accompanist. She was in excellent voice, and she rather added to the interest of the program by omitting the classic old airs and beginning instead with Schubert, and singing her way artistically to the moderns. Two songs by Débussy were wonderfully sung, especially, and throughout the afternoon her work flattered the ears of her audience. It was sheerly delightful.

Cecile Chaminade, the eminent Frenchwoman, who has written delightful salon music for these years, is now in this country, and she made her début at Carnegie Hall before an audience that for size had few rivals. Chaminade hardly makes claim as a pianist of the virtuosi order, but that did not bother her audience in the least. Having seen the name of Chaminade on music on the tops of their pianos they wanted to see its author and hear how she played it. That evidently was what they came for, and that was what they applauded—for applaud they did endlessly. That filled the mission of her coming, so why cavil at her tone, touch, phrasing or even interpretation?

But there have been other pianists. Emil Sauer returned to us after an absence of nine years, and he proved that he had grown enormously into being what is now an interesting pianist, technically ample and delightful in his clean playing. He appeared first with the Philadelphia Orchestra—ably conducted by Pohlig—and was heard in his own concerto. This proved rather light-waisted but pleasing. Later Sauer gave a recital and more firmly established himself as a serious player.

EMIL SAUER

The London critics declare that this distinguished German pianist, who is now making a tour of the United States, rivals if not surpasses Rubinstein in his pianoforte playing

Adela Verne, an English pianist, also made her début here, and she appeared as a serious pianist, gifted with great power and a good tone. She made a bid for earnest consideration, as she is not an artist of the salon type. Josef Lehvinne again was heard here for the first time this season, and he repeated the former impressions of a brilliant player.

The New York Symphony Society has begun its long series of Sunday afternoon concerts, conducted by Walter Damrosch, and the orchestra sounds even better this year than it did last season. At one of these concerts there was introduced to his own countrymen and women Albert Spalding, a young American who has studied and played abroad with success. His playing here disclosed the fact that he is unquestionably a gifted youth, one with whom it is probably safe to reckon in a few years.

Another orchestral concert was the one of the People's Symphony Society, conducted by F. X. Arens. This is for wage earners and students, and the prices of admission are low, but the music does not suffer from such restrictions.

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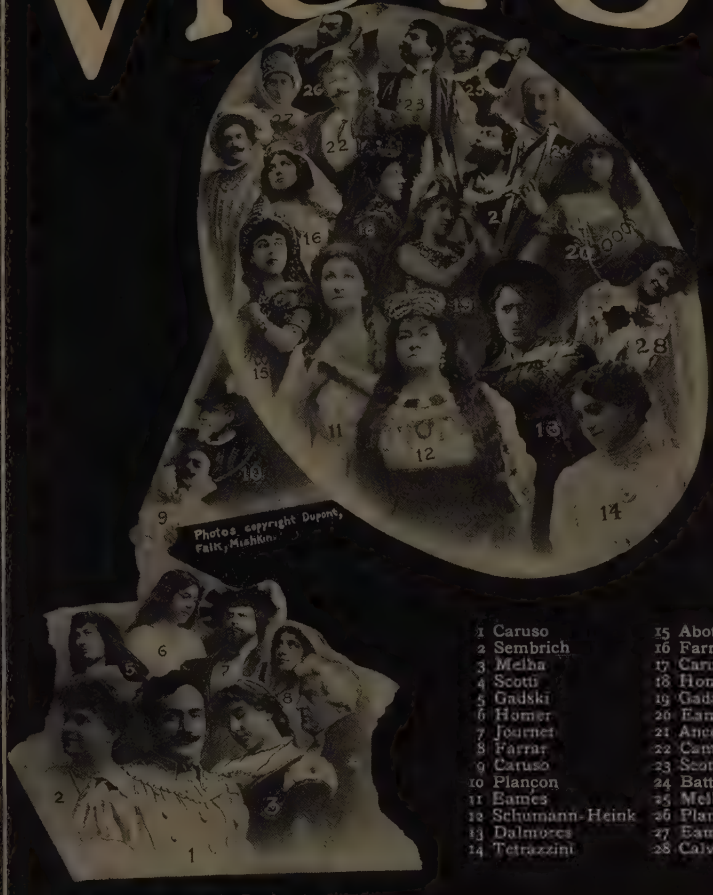

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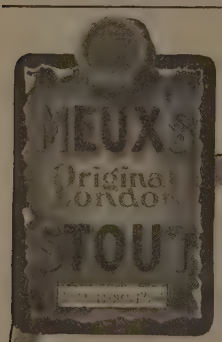

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Plays and Players

(*Continued from page 316*)

productions. The company is an excellent one, including Mr. Cooper Cliffe, Miss Julie Opp, Mr. Charles Harburg, Miss Olive Oliver, Mr. Morton Selten, Mr. Faversham and others.

MAJESTIC. "THE GREAT QUESTION." Play in four acts by Frederick Paulding. Produced October 26 with this cast:

Robert Savernex, A. H. Stuart; Susan May Savernex, Bessie Lea Lestina; Alicia, Jessie Bonstelle; Florabelle, Inez Plumer; Philip Infield, Julius McVicker; Berresford Chort, Mark Kent; Harvey Tellifer, J. Malcolm Dunn; Christopher Lawtred, Esq., Homer Miles; Daniel, Mahlen Hamilton; George Deering, Royal Tracy; Mrs. Grace Carlishaw, Mabel Carruthers; Mrs. Wallabee Wroxeter, Alice Donovan; Miss Cynthia Freel, Violette Kimball; Mr. Jimmie Rolane, Foster Hackett; Wellin, J. H. Siehler.

A number of great questions have occupied the attention of the voters of this country recently, but the matter which agitates Mr. Frederick Paulding was not among them. Mr. Paulding is an actor and naturally enough discerned certain theoretical and theatrical situations in his subject. The mechanism of a play is there, but the substance of the play is false as to facts, and there is no question worth the while in "The Great Question." Here is a Justice of the Supreme Court who has a beautiful and accomplished daughter, living with him in the atmosphere of an exalted social position, who, it presently appears, was born of a woman not the wife of the Justice, herself the daughter of an octoroon. A case comes before him involving a large tract of land which a certain financier is fraudulently trying to obtain. Learning of the rumors of the taint in the daughter's blood, this man will force the Justice to decide in his favor under the threat of exposure and social ruin. Proof of the facts is lacking, but it is soon supplied by a rival who had harbored a consuming hatred for the Justice for twenty years because the beautiful creature with the blood of the jungles in her veins had preferred him to him (which is probably as clear a statement of the case as is required). It would appear that the trituration of negro blood with white has an elevating tendency. The upshot of the story is that the Justice is placed in a truly theatrical situation. His heart is lacerated. The lover will marry her in spite of all, but she will listen to no persuasion and will suffer the penalty of the taint of blood. At this juncture of affairs the old rival suddenly discovers that the young lady is the picture of his adored and sainted and lost Lenore, foregoes his vengeance and tears up "the proof." This villain had been "abroad" or somewhere for twenty years trying to forget, and as there is no reasonable occasion for his appearance at this particular time and at this particular evolution of affairs, he probably would have remained abroad indefinitely. But Mr. Paulding had stacked the cards and turns up his Jack. There is no reason in Mr. Paulding's facts. His premises are false and his play decidedly unpleasant. Miss Jessie Bonstelle is a sympathetic young actress and deserves a better vehicle.

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LIBERTY. "VIA WIRELESS." Spectacular melodrama by Paul Armstrong and Winchell Smith. Produced Nov. 2 with this cast:

Filkins, Edgar Robbins; Mazie O'Brien, Georgia Drew Mendum; Warner, Walter Thomas; Edward Pinckney, J. E. Miltern; Marsh, William B. Mack; George Durant, Robert McWade; Mrs. Durant, Maude Granger; Lieutenant Sommers, U. S. N., Edwin Arden; Frances Durant, Vera McCord; Herman, William Stone; Lucy Smith, Ethel Wright; O'Leary, Louis Morrell; Smith, Francis D. McGann; Messenger Boy, Richard E. Webster; Porto Rican Messenger, Arthur Ellsworth; Bradley, Frank Monroe; Jones, George Holt; Captain Patton, By Himself; Harling, Joseph Kaufman; Captain Griswold, George Spelvin; First Officer, Walter Higgins.

If "Via Wireless" had to depend for success solely on its merits as a play, its tenure of life could hardly be long. Melodrama of the crudest kind, its conventional plot, hackneyed situations, dyed-in-the-wool villain, namby-pamby heroine, and mock heroic leading man might excite derision even on Third avenue. But as a scenic production "Via Wireless" compels attention, and in at least one of its sensational tableaux commands respect. This is the big electric storm scene where the electric message for help sent by the survivors of a sinking yacht is received on board of a tossing ocean liner. The novelty of this scene would alone give it distinction among the achievements of modern stage management, as something identified with but apart from playwriting proper. If we were all familiar with the appearance and the operation of a wireless apparatus, it may be that the dramatic suspense, through incident after incident, with much repe-

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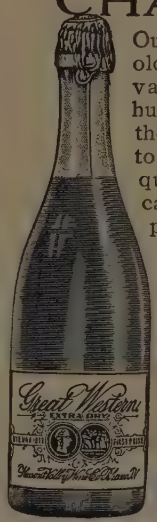

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tition of details, could not be sustained for the fifteen minutes or so in which a vessel tosses and creaks and groans in the storm, rolling and plunging, with the elements of water and air and lightning in a struggle in the dark. It certainly is one of the most successful of illusions produced by stagecraft. The situation is pervasively dramatic, with its ever constant peril of life. This vessel is groping about in the darkness in search of two lifeboats which have put off from the wrecked yacht. Wireless messages are being exchanged. When the operator in the wireless room of the ship sends his message the coil of wire in the instrument before him crackles with sparks of electricity, giving to most beholders for the first time some appreciation of the tremendous energy and velocity of the beneficent force which has been brought into the service of mankind. We are witnessing a marvel of science and nature. Over and above the sensation of that dramatic situation we experience the exultation in scientific progress. Illusion on the stage has never approached nearer to reality.

The scene in the furnace room of the steel works falls somewhat short of satisfaction to the imagination. Here is a gun that is being forged and which will be impaired if it is cooled off too quickly or put into the wrong furnace (or something of that sort), but nobody but a technical man really understands it. The impairment of a gun casting does not come as close to us as the imminent peril to a score of lives by drowning and the wrath of the tempest. We merely see a glowing cone of iron removed from the jaws of one furnace and thrust into another after a huge trip hammer has gently descended upon it once or twice. We see a physical something that is interesting in its way, but the interest in a mere imitation depends upon an approach to the reality that must be startling or fail. The spectacular effect interferes, to some extent, with the incidental drama of the scene. The spectacular effect should stand entirely by itself. The dramatic effect had to be helped out by a fight between our hero and the brawny, drunken overseer of the workmen, who has to be pulled from under the trip hammer in the inevitable melodramatic way.

The plot need not be recounted in detail. In brief, it has to do with a young naval officer, who has invented a gun. The manager of the foundry has a pecuniary interest in another gun and he contrives, with the help of a drunken foreman, to spoil his competitor's weapon in the making. The officer's gun explodes on test and he is summoned to Washington for court martial. On the way thither from Porto Rico he is wrecked, together with the heroine and the villain, and they are rescued by means of the wireless. In the end, virtue is triumphant and the villain gets his deserts. Mr. W. P. Mack was most impressive as the inventor, and Francis D. McGinn gave a clever character bit as the drunken foreman. It seemed a sacrilege to see so fine an actor as Edwin Arden in a part as trite and conventional as Lieutenant Sommers.

HUDSON. "LADY FREDERICK." Comedy in three acts by W. Somerset Maugham. Produced November 9 with this cast:

Lady Frederick Berolles, Ethel Barrymore; Sir Gerald O'Mara, Charles Hammond; Mr. Paradine Fouldes, Bruce McRae; Lady Mereston, Jessie Millward; Lord Mereston, Norman Tharp; Captain Montgomerie, Orlando Daly; Admiral Carlisle, Arthur Elliot; Rose, Vira Stowe; Thompson, James Kearney; Pierre, L. C. Howard; Madame Claude, Anita Rothe; Albert, J. Crossney Davidson; Angelique, Marianna Thurber.

When an entire play is an episode, and when its two best liked and most talked of passages have no bearing whatever on the main action, it would appear to be a play of very light weight. Nevertheless, "Lady Frederick," by W. Somerset Maugham, a new English author, who, at the outset of his career, has given us, with "Jack Straw," two successes this season, is very pleasant entertainment. Lady Frederick, thirty-five years old, with Irish wit and luxurious habits, is overburdened with debt, staves her creditors off, and keeps an imposing butler to inspire tradesmen with confidence. She has such a fine air about her that an irate dressmaker coming in person to demand the payment of her bill finally begs her to tear up the check which she had written and departs with the expression of her profound esteem. Good comedy and delightfully carried off by Miss Barrymore. Sidestepping a bill seems to be inherently and everlastingly comical to numbers of people. The second episode that scores is where a girl and a young man engaged to be married get into a quarrel about what college they shall send their son to when he gets to be a young man. One is for Oxford and the other for Trinity College, Dublin. The prospective grandfather, when called upon to decide, determines that he shall go to neither, but to Cambridge.

Surely, this is not comedy of a fine grade, so that it is plain that Mr. Maugham must possess a very deft touch to make it appear so. When

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it comes to the serious and more dramatic part of his work it is again a question of touch. Lady Frederick, under her pressing need for money, is considering marriage with a young cub of title and great wealth who is infatuated with her, but ten years younger than she is. The mother and uncle will prevent it. The mother produces a compromising letter written by Lady Frederick, who, with her customary facility at sidestepping, explains that she had assumed responsibility to protect her sister, now dead. The cub believes her and persists in his offer to marry her. Lady Frederick has in her possession some letters written by the deceased husband of the cub's mother which would have routed that person and destroyed her peace of mind, but she burns them. In other words, Mr. Maugham, purely by means of deftness of touch, uses fragments of old situations and "gets away with them." Lady Frederick, in order to disillusionize her young and ardent admirer, tells him that she will give him her answer the next morning at her rooms, where she receives him in her dressing gown and proceeds to make up with powder and paint, with the result that she succeeds in getting him to accept his release. She has other proposals of marriage, one from a rich vulgarian, which constitutes a comedy episode. She finally marries somebody else (whom, nobody cares), so the ending of the play is essentially an episode. The play is a good example of the tendency toward the episodic. For centuries the string of the dramatic bow has been drawn too tight for the public liking. It is a change; not revolutionary as to principles and methods, but simply a diversion of the one art. It is not particularly good playwriting, and we can hardly rank Mr. Maugham more than a somewhat brilliant novice. Yet he succeeds in giving us a genuine character in Lady Frederick. He has a strong grasp on the manners of the times. He uses old material, or rather fragments of it, as it suits him, but he has none of the conventionality of the subordinate or inferior mind. The present production depends largely for its success upon the vogue of Miss Ethel Barrymore. She is somewhat monotonous, but she has distinction of manner and a charm all her own. She acts with intelligence and makes her points, although at times unpardonably careless. Bruce McRae has a sympathetic personality, but his elocution is very bad. One hears only half of what he says. In fact, the tendency of most of our players is to gabble their lines.

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NEW AMSTERDAM. "Little Nemo." Spectacular musical comedy in three acts. Book by Harry B. Smith. Music by Victor Herbert. Produced October 20 with this cast:

Dr. Pill, Joseph Cawthorn; Flip, Billy B. Van; Dancing Missionary, Harry Kelly; Little Nemo, Master Gabriel; Morpheus, W. W. Black; Officer, A. H. Hendricks; Gladys, Teddy, Nutty, Dave Abrams; Roma, Louis Hart; Graeso, Sim Collins; Aide, Edward B. Kramer; Ruler, Louis F. Barnes; Candy Kid, Florence Tempest; Little Princess, Aimee Ehrlich; Valentine Fairy, Barometer Girl, Albertine Benson; Weather Vane, Elphye Snowden; Mrs. Nemo, Rose Beaumont.

Messrs. Klaw and Erlanger have always been singularly successful with their annual spectacular productions, which they inaugurated some years ago with "The Sleeping Beauty and the Beast." The splendor of that show, the glittering magnificence of its ballets, the gorgeousness of its costumes, the fun-making of its comedians, and the novelties of its stage effects, will go down in stage history. It was a managerial effort difficult to surpass. The idea for this year's spectacle was suggested by the colored comic section of one of the big Sunday newspapers and has to do with little Nemo's extraordinary adventures in the Land of Dreams. It is "Peter Pan" all over again, but "Peter Pan" with the accompaniment of stirring and tuneful music, capital songs, glittering pageants, graceful ballets and clever fooling by those inimitable comedians, Joseph Cawthorne, Billie B. Van and Harry Kelly. The title part is successfully assumed by Master Gabriel, who is a good actor as well as a lilliputian. He has all the characteristics of the newspaper artist's creation and invests the rôle with dignity and authority. The book leaves much to be desired, but Victor Herbert's music is agreeable, and the *mise-en-scène* and costumes elaborate in the extreme. It is a show that all the youngsters will want to see.

MAJESTIC. "Blue Grass." Racing drama in three acts by Paul Armstrong. Produced November 9 with this cast:

Old Folks, George F. Marion; Colonel Taylor, Robert McWade, Jr.; Judge Young, James Seeley; Wilfred Warren, Regan Hughston; Van Day Parker, Richie Ling; Lynn Young, Tommy Meade; Kelly, Wayne Arey; Keefe, Harry Ford; Hogan, Irving Hays; George, John D. Garrick; Loquacious, Tommy Meade; Commissioner, William Young; Virginia Taylor, Olive Wyndham; Mrs. Parker, Norah Lamison; Mrs. Van Horn, Lillian Lawrence; Melissa Susanne M. Willis.

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Racetracks may close and bookmakers may, through governmental interference, be forced out of business, but the writing of plays in which the notable thoroughbred romps home a winner, re-establishing the fortunes of the proud but decadent Kentucky family, will last forever. Mr. Paul Armstrong is the latest author to take up this work, and at the Majestic Theatre his play is presented by a competent organization under the direction of Liebler & Co., who have given it a very rich and picturesque setting. From a literary standpoint it cannot be said that the author of "Salomy Jane" has in any way enhanced his reputation. "Blue Grass" is a very commonplace effort. Of plot there is scarce a scintilla. It is simply a series of episodes, true enough to nature, but hardly worth the while from either a histrionic or a financial point of view. There is not even the conventional villain, while whole scenes are given over to the relation of incidents entirely extraneous to its very thin main plot.

George F. Marion, who staged the piece with his accustomed skill and discretion, is really entrusted with the stellar rôle, Old Folks, the aged colored retainer whose faithful devotion to the Taylor family tides them over awkward moments. His is an impersonation of graceful value in its artistic strength and pathetic, yet humorous quality. Robert McWade, Jr., does some careful work as Col. Taylor and Richie Ling is light and vivacious in a comedy part of tenuous worth. Susanne M. Willis is the comedy mammy of the play, buxomly buoyant and generously kind, while Olive Wyndam, recently of "The Man from Home" company, brings a very pretty and agreeable presence to the colorless heroine. "Blue Grass" is not entitled to brackets; it just about noses into the money.

MAJESTIC. "AGNES." Drama in four acts by George Cameron. Produced Oct. 5 with this cast:

Mrs. Reginald Fenshawe, Nellie Malcolm; Lord Robert Vane, John A. Mieson; the Hon. Miss Brookfield, Grace Goodall; Mrs. Belgradin, Adeline Stanhope Wheatcroft; Geoffrey Marshe, Cuyler Hastings; Harry Crutchly, Percy F. Ames; Agnes, Miss O'Neil; Mr. Hume, Sam E. Hardy; Mrs. Squires, Mrs. Clara Bracy; Porter, James A. Leahy; Dr. Loring Brent, Robert Drouet; Miss Mathison, Margaret Bloodgood; Sharpe, Paul Scardon; Florentine, Winifred Voorhees; Dr. White, Herbert Fortier.

This play recalls the story of Enoch Arden, who returned after many years to find his wife married to another man. Here, however, everything hangs on a delicate operation performed by husband No. 2, a surgeon, on the brain of husband No. 1, who has lost his memory after a shipwreck at sea. Agnes, goaded by an ambitious mother into marriage with a rich man she does not love, weds her former lover, a medical student, when she supposes her first husband dead. In time her new husband becomes a famous surgeon, and one day a man comes to be treated. Agnes recognizes her former husband, but he has forgotten everything. She beseeches her husband (the surgeon) not to perform the operation that will restore the first husband's memory. Her prayers are unheeded, as she beats frantically at the doors of the room where the operation is going on. When it is over, the wife confronts the surgeon. "You know?" she gasps. "Does he know what he was before?" The surgeon shakes his head. "He didn't live long enough. Agnes, this is my first failure."

The foregoing situation is strong, and after a rather feeble first act, the play holds the interest well to the end. Miss O'Neil as the melancholy heroine exhibited once more all the merits and demerits of her acting. This actress, whose physique and general equipment should enable her to essay the greatest rôles, is an extraordinary combination of talent and mediocrity. At moments she has flashes of positive genius, then she does something of which an amateur would hardly be guilty. With proper training Miss O'Neil might become one of the finest emotional actresses on the English-speaking stage, but at present her work is marred by many crudities. The supporting cast was excellent. Robert Drouet was the surgeon husband and Cuyler Hastings the husband who returns as from the dead. Mrs. Wheatcroft was admirable as the ambitious mother, and Nellie Malcom charming as Fenshawe.

GREAT BEAR SPRING WATER.
For the Home and Office.

MAJESTIC. "FATHER AND SON." Play in four acts by Edgar Selwyn. Produced Sept. 24 with this cast:

"Doc" Filkins, William Norris; Billy Filkins, John Westley; Arthur Welby, George C. Staley; Mike Clancy, George Derr; Sam Hyslep, Herbert Corthell; Olney, Edward Chapman; Jute Sagerson, Charles Ogle; Mr. Finney, Dwight Allen; John, Nat. Royster; Grace Gardner, Madeleine Louis; Mrs. Simpson, Alice Gale; Mrs. Clancy, Marion Abbott; Etta Green, Georgie Lawrence; Sallie Pook, Nina Ainscoe; Sarah, June Chapman.

"Father and Son" was another example of stagecraft of the highest excellence and playcraft,

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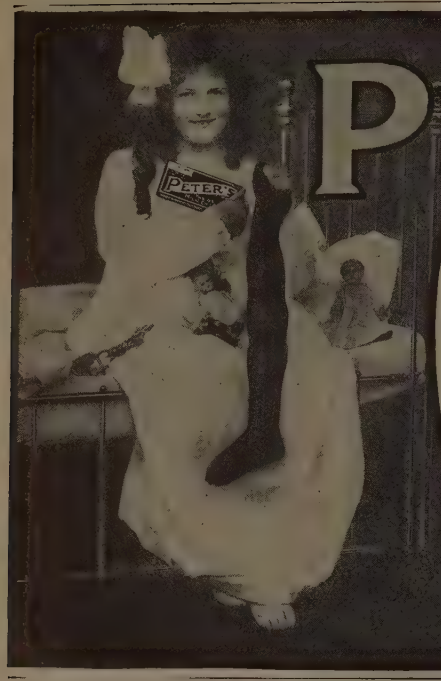

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as distinguished from it, of the crudest sort. Here is a quaint, tender-hearted old man who has adopted and reared a son, whose father, in reality, is the owner of the mill in which the boy works. No one knows this fact except an old nurse, who tells it, for the purposes of the author, for no other visible reason than to obtain the complications and situations from it. The son doesn't know his own father, the father doesn't know his own son, the tender-hearted old man also knows nothing about it. Everything is up in the air. Some of the incidents and scenes are in themselves good enough; but the best plays, the true plays, are made by the playwright at his desk and in solitude far away from the boards and the necessary brutalities of the modern stage manager.

AMERICAN. VAUDEVILLE.

The American Theatre, so long the home of lurid melodrama, recently made a radical departure in its policy, and under the able management of William Morris now gives each week an excellent vaudeville bill. The headliners are always the most successful in the business, and no matter when one goes he is sure to get more than his money's worth. Harry Lauder, the inimitable Scotch comedian, gave his remarkable entertainment at this house quite recently, and other vaudeville stars have been Tracy McDermott and Dorothy Raymond, Barry Lupino, The Romanos, Julian Rose, Oswald Williams, McMahon's Minstrel Maids and Watermelon Girls, and the Australian Tree-Fellers. Perhaps the most attractive feature of all is the Morriscope, with its splendid moving pictures. This concludes a capital bill.

GREAT BEAR SPRING WATER.
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Henry Bernstein's Early Life

The cold-blooded realism of Henry Bernstein's plays, says the Paris correspondent of the New York *World*, might be better appreciated if the public knew more of the early life of this now most successful dramatist, whose "Samson" and "Israel" are crowning the bumper harvest reaped from "The Thief," which followed his lesser successes, "Le Bercail," "Le Detour," "Brother Jacques," "Rafale" and other dramas and comedies.

Bernstein was not, as many suppose, born to poverty and reared in hardship. He was born with enough money to make his youth in Paris idle and stormy. In the night restaurants, gaming clubs and other resorts of Paris he saw the life he depicts with such brutal regard for undraped truth. He saw the flashes of passion, the tear-burdened clouds of misery, the rainbows of happiness that he throws upon the canvas of the stage with little regard for the feelings of his auditors. In these experiences is found the source of the outbursts of Paris barroom slang emitted by the principal character of his "Samson," who was brought up a gutter snipe of Marseilles. Bernstein knows this language not from the police he has interviewed, but from those whose language it is.

Young Bernstein ran away from his military service and took refuge in Brussels, where he wrote his first play, less than ten years ago. "Le Detour," which Annie Russell presented in New York in 1904, was before the days of his great fame. It was condemned unmercifully by the New York critics, though it was well received here.

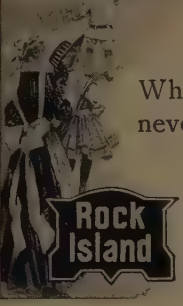
"Rafale" (The Squall) made his fame secure only two years ago. In the same season came the stupendous success of "Le Voleur" (The Thief), which is starting its second year in New York and its third in Paris. "Samson" followed a year later, in 1907, and clinched the young author's position as the most powerful living French dramatist.

This year's product, "Israel," described as "just a page from life," was presented for the first time by Mme. Réjane on October 13, and was heralded as great a success as "The Thief." "Israel" has given to the tall, thin young dramatist a stamp of individuality. Whether he maintains it or not, whatever he writes for a time will be sure to be received without reading. It means 200 performances at least.

Meanwhile Paris lionizes Bernstein. Duchesses, countesses and marquises vie in the honor of entertaining him, and invitations fall upon him fifteen deep. Bernstein is as much in vogue as his plays.

It is a wonder that no one hitherto has attempted to compile an anthology of laments concerning the decadence of the British drama, emitted ever since there was a British drama to decay. —*London Public Opinion.*

California



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Some New Books

STANDARD CONCERT GUIDE. By George P. Upton. Profusely illustrated. Chicago: A. C. McClurg & Co. 502 pp. Price, $1.75.

This is an exceedingly useful little book and one that is almost indispensable to those concert-goers who are not familiar with all the works of the great composers. Mr. Upton takes each of their operas, oratorios, symphonic poems, describing each as untechnically as possible so as to be intelligible to those acquainted with the science of music. "The Standard Concert Guide" contains matter in regard to the leading symphonic poems and works by Brückner, Cowen, Dvorak, Elgar, Franck, Mackenzie, Parker, Parry, Sinding, Richard Strauss, and Tschaikowsky. The text is enriched by the portraits of the composers whose works are described in it.

THE ENGLISH STAGE OF TO-DAY. By Mario Borsa. London and New York: John Lane, 1908.

This book is a record of impressions of the English stage acquired by an Italian writer who lived for several years in London. Much of it is undoubtedly new to the Italian public, but is, for the most part, familiar to all English-speaking people. It is a comprehensive review of the theatrical situation at the present time. In eight chapters the writer manages to cover all the modern movements and tendencies. The book is exceedingly readable, for it is gossipy and gives the point of view of a foreigner. His description of the spirits and habits of the London playgoers is particularly interesting. He contends that the great British public is controlled in its tastes, in so far as the theatre is concerned, by the middle classes, and that an infantile level of artistic intelligence prevails. He thinks little of recent or modern English plays, and those which he selects for praise do not show that discrimination which comes from a full acquaintance with this dramatic literature. His acquaintance with that literature may be wide, but his judgments are immature. This is not a serious fault, however, for he is constantly interesting in his observations and usually correct as far as he goes. He gives some account of the experimental theatre. He discusses Shaw. He has a chapter on the Shakespeare worship. He gives some account of the literary drama, giving some attention to Swinburne, Tennyson, Browning and Philips. His account of a personal visit to Swinburne has a value of its own. He chats about the critics and the players and closes with a chapter on the Irish National Theatre. It is a gossipy and entertaining book about the phases of the English stage of to-day.

THE APPRECIATION OF THE DRAMA. By Charles H. Caffin. Illustrated. Net $1.50. New York: Baker and Taylor Company.

This is the sixth volume of a series of books which aim to put one in possession of adequate knowledge to appreciate, with informed judgment, various works of art. The preceding volumes concern Pictures, Sculpture, Architecture, Literature and Music. The principles of each art involved are clearly set forth with succinctness and authority and always in a manner to engage popular attention. The books, consequently, are most serviceable. Mr. Caffin writes with enthusiasm and conviction. It is evident that he is an old playgoer who has method in his recreation and who derives his pleasure in witnessing a play from those resources of judgment which should be exercised by everyone capable of independent thought. In his first chapter he gives a philosophical discussion of the audience. Throwing aside some of the trivial reasons which bring people to the theatre, he divides audiences into four groups: "The first, a big one, proves that a considerable part of audiences is satisfied to have its senses stimulated with what is pleasant to ear and eye. It is partial to shows and spectacles. The second demands humor with or without spectacular accompaniment. The third, which is probably as large as the two previous ones added together, is fond of the spectacular and humorous, but first and foremost expects to have its feelings and emotions aroused. While the fourth, comparatively a small one, is not satisfied unless the emotions in which it is asked to share, are exhibited in their moral and ethical relation to the actual conditions of life and society." It is needless to say that he belongs to that element which demands worthy plays. In discussing the play proper he makes many illuminating observations on the pictorial effects by means of scenery and of lighting. He calls attention to some defects in actual stage management which may easily be remedied. For instance, in a recent beautiful production, "Don Quixote," as Don Quixote rode upon the scene, his spear cast its shadow on a distant snow

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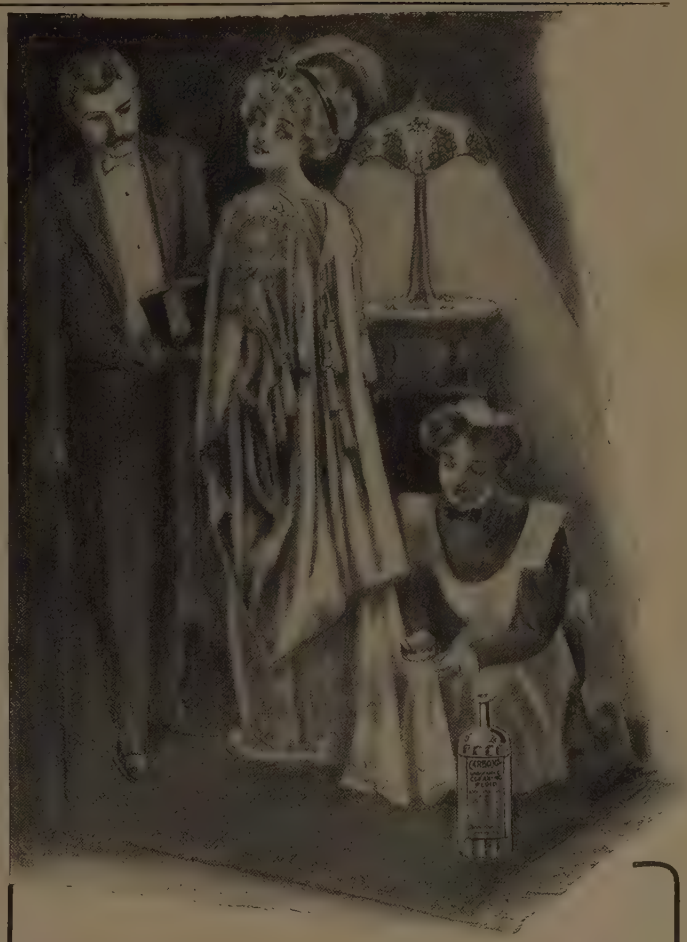

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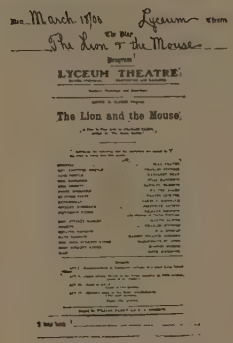

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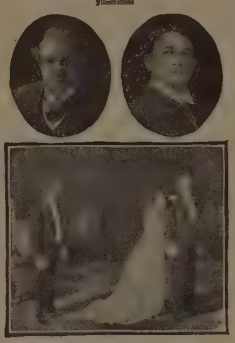

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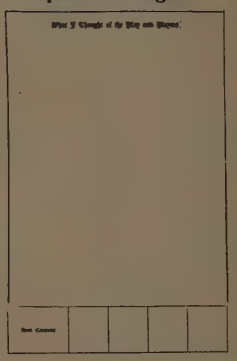

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mountain. In the elaborate production of "Peer Gynt," a similar incongruity happened. The scene back, representing trees and foliage, with the vista of a wood, was flooded with a bright yellow light, while in the front plane the star actor stood bathed in the white of the calcium. The stage manager had permitted two different qualities of light to appear in the same scene. He next discusses the actor. He then takes up the technical requirements of a play, holding to the usual divisions of Introduction, Development, Climax, Denouement and Catastrophe. He illustrates the working of this system in an analysis of "Hedda Gabler." The closing chapter is a discussion of the American outlook. The book is interesting and helpful.

"Early Concert Life in America," by O. G. Sonneck. New York: Breitkopf & Hartel.

The author has dug and delved to his heart's content and to the reader's profit. He has rummaged in the libraries of historical societies and has made musty newspaper files give up the records of the past; and as a result he has written a book that abounds in interest for the layman as well as for the serious-minded music student, for here is plainly written a series of facts which prove that public concerts in this country—so commonly thought to be musically benighted even to-day—began about 1731, a date which will impress the layman more when he is told that at that time Bach and Handel were still alive and writing masterpieces, and that the mighty Beethoven was, as yet, still unborn by almost two score of years.

Nor were the concerts in America unusually seldom occurrences in those days, for the author has collected a long list of programs and has traced the secular musical life of Charleston and the South, of New York, Philadelphia and of Boston and New England.

The book is fascinating reading because of the quaintness of some of the concerts and because of the fine set of facts presented and the logical deductions made. The volume is the result of a painstaking task and proves that our early settlers were far from being musical barbarians, and that we did not lapse so far behind Europe in the matter of public concerts.

An interesting supplement to this volume is a Bibliography of Early Secular American Music, compiled by the same author and displaying a vast amount of detailed research on the same subject.

* * *

Was it not Gauthier who confessed that he found most interesting reading in—the dictionary! And did not he pore over it as though it were fiction? Well, the "Grove's Dictionary of Music and Musicians" in its new edition, published by The Macmillan Co., boasts those qualities of attraction for the reader. It is a new edition of the famous older Grove Dictionary and of the five volumes planned four have already appeared.

Some of the excellent articles of the early edition have been retained in substance, but have been revised and brought up-to-date, while a lot of new matter appears and, chief in this, is the importance that is given to music in America and to American musicians.

The new Grove Dictionary is not a mere reference book; it is interesting reading even for those who have become jaded by books about music—and who has not?

* * *

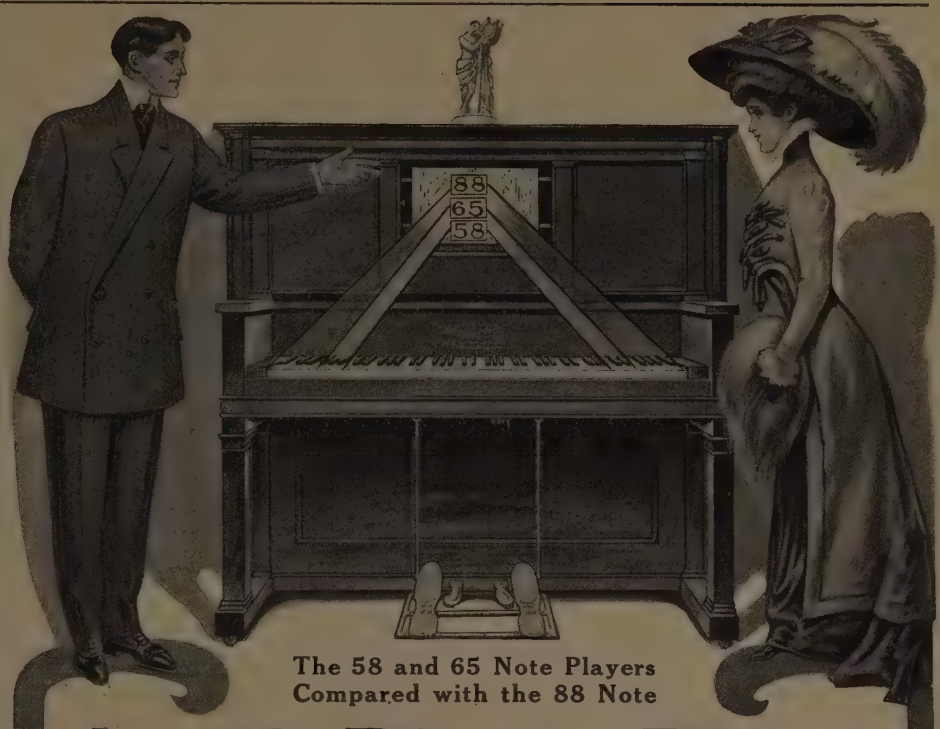
And there remains a final volume, called "Program Music in the Last Four Centuries," published by Messrs. Novello & Co. in London and the H. W. Gray Co., New York. Professor Niecks, of the University of Edinburgh, a noted writer on music, is the author, and this work bears the mark of authority.

In writing about program music he has touched upon a subject that is a favorite one for discussion and quarrel among musicians. The author is most liberal in his inclusion of what he believes constitutes program music, and he discusses and touches upon a vast amount of compositions. The list he presents is an amazingly elaborate one, and reaches from the vocal program music of the sixteenth century to the living and ever present Richard Strauss. It is an interesting survey of a big subject, and it gives evidence of a huge amount of labor, for the author sketches the programs of the numberless compositions catalogued. And through it all Professor Niecks refuses to lose his equilibrium of authority; his attitude is that of open-mindedness but he refuses to become enthusiastic over his subject. It is a volume of research, not one of impulsive praise or intolerant condemnation.

Books Received

"Richard Mansfield. The Man and the Actor." By Paul Wilstach. Illustrated. Charles Scribner's Sons, Publishers, New York. Cloth. 500 pp.

"Her Caveman's Letters and Hers in Reply." By Lance Swift and Carol Steele. Gillam's Sons Company, Publishers, Philadelphia. Cloth. 185 pp.



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Stage Fashions of the Month

THERE are plenty of new ideas, some extreme styles, and many refined adaptations of the new modes to be seen on the stage at the present writing.

It is a belief current among managers and actresses that the stage leads the fashions. Be that as it may, the actress certainly has the greater advantage in launching the newest styles, particularly when the play is of the society type. Then the background of rich, handsome furniture and beautiful colors admirably sets off the lines and colors of the new frocks. Indeed, this background is selected by the astute manager with just that result in view. The artist in color, or perhaps the manager, selects the gowns to tone in with the background, and the whole forms a beautiful and harmonious picture, even though the spectator rarely realizes how much thought and time have been expended upon producing this artistic and pleasing result.

The new Russian turban in velvet and fur worn by Olga Hoffman in "The Devil"

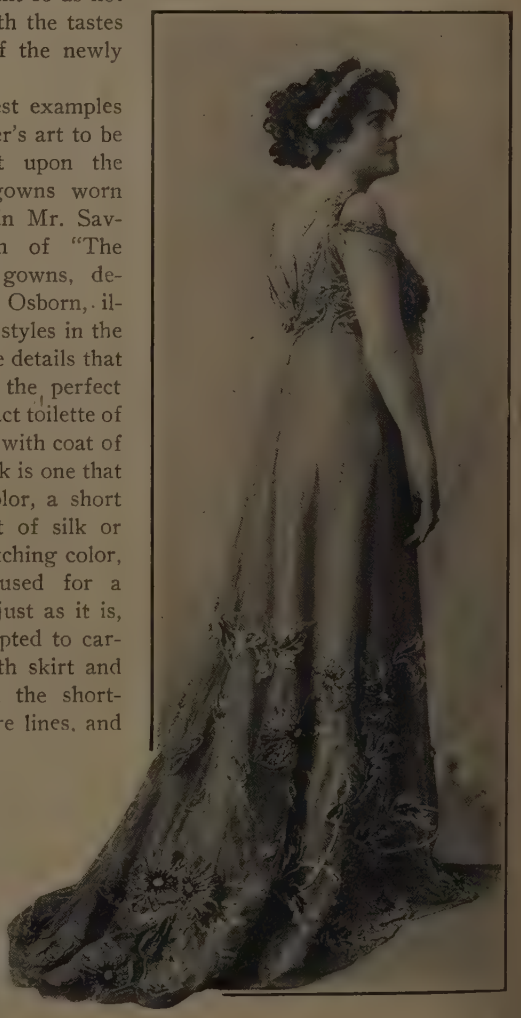
A gown which costs a lot of money will occasionally be the one jarring note in an otherwise perfect picture. It is for this reason that discriminating taste and experience are such vital requirements to those dressmakers who make stage gowns. They must often receive valuable suggestions and ideas from the wearers of the gowns, for to be perfect a stage gown must depict the character and its emotions to some extent. This applies more largely to material and cut, and in a lesser degree to color. For the interpretation of emotions by color is as yet a little known art. The actress who makes a study of her rôle is much better able to define the style of gown essential to convey the idea of the character and to complete the picture than is the dressmaker who knows little or nothing of the character of the play.

Women of society do not have to consider all these things. Their background is a continually changing one. The furniture and hangings of their own homes or those of their many friends, the surroundings of the fashionable hotels and restaurants, and the draperies of the opera and theatre boxes all at some time or another form the kaleidoscopic background for the picture presented by the woman of the world. Therefore she is to be judged as the individual picture, her clothes as the good or bad frame of that picture, while the actress must be judged as a part, and an important one, of the great stage picture.

The inference can thus be justly drawn that all actresses cannot be fashionably dressed, or dressed in the extreme of the new styles. To so deck out a young girl or an old woman character would be the heighth of the ridiculous. One of the cleverest examples of dressing appropriate to the character presented is that worked out in "Jack Straw" by Rose Coghlan. The older generation remember the time when this actress wore the newest of the new, but that was when she was playing heroine parts. To-day she has those same ideas of advanced fashion, but she makes them a bit intense, the colors a little too brilliant so as not to harmonize with the tastes and character of the newly rich dowager.

White cloth gown, with black Ottoman silk coat, designed by Mrs. Osborn for Mr. Savage's production of "The Devil"

Among the best examples of the dressmaker's art to be seen at present upon the stage are the gowns worn by the heroine in Mr. Savage's production of "The Devil." These gowns, designed by Mrs. Osborn, illustrate the new styles in the thousand and one details that go to make up the perfect whole. The first act toilette of white cloth skirt with coat of black ottoman silk is one that in a different color, a short skirt and a coat of silk or velvet but of matching color, could well be used for a street suit, and just as it is, is admirably adapted to carriage wear. Both skirt and coat are cut on the short-waisted Directoire lines, and one has only to see the smart effect of the coat back to become a convert to such styles. To still further carry out the Directoire picture there are the deep pointed revers faced



Cloth of gold evening gown made by Mrs. Osborn for Olga Hoffman in Mr. Savage's production of "The Devil"

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with ermine and the lovely neck ruche and front frill of plaited net.

There is a whole lesson in muffs in this play. The big, soft affair which is carried with the black and white costume is of ermine finished at either side by double ruffles of the heavily ribbed silk. This combination of fur with a fabric is one of the newest notes this season, and which is further illustrated in the same play in the velvet muff trimmed with chinchilla accompanying the mauve velvet gown.

This use of fur for trimming purposes is likely to increase as the season advances, owing partly to the increased cost of skins and the scarcity of some varieties. Many of the handsomest models in coats, muffs and pelerines exhibited by the furriers show this combination with a fabric. One model in sable is made on a brown velvet foundation. That is, the whole skins are laid over the velvet and attached to it only on the shoulders. Each skin is lined with satin that is veiled with shirred chiffon. Other wraps show the combination of lace with ermine, or of chinchilla with velvet or not. Such garments are warm, and they show off to advantage the beauty of the pelts. Even the coats and shoulder pieces are made entirely of fur—the whole skins are used in the more costly models—and the markings are matched with the utmost care. Half the beauty of a fur garment lies in the skill with which the markings are matched.

Another suggestion given in this first act gown is the combination of fabrics for costumes and tailored suits. Parisian creators are most enthusiastic about this, which they have christened the composée costume. The increasing favor shown to the costume as compared to the separate skirt and waist has much to do with the introduction of the coat to accompany it that is made of a contrasting material; and according to the taste of the wearer of a matching or contrasting color. Thus ribbed silk and satin coats are worn with cloth and velvet costumes, and as soon as the social season shall have opened we shall be treated to the sight of satin or silk visiting gowns worn beneath cloth, velvet or fur coats.

Gown of black chiffon over white satin with Egyptian embroideries made by Lord & Taylor for Maude Odell in "Love Watches." Posed by Otto Sarony Co. specially for the THEATRE MAGAZINE

The evening gown is sleeveless, or has a half sleeve of transparent material, which is to all intents and purposes the same thing as a sleeveless gown. It is distinctly of the Empire period with the bodice trimming and skirt drapery strongly reminiscent of the Grecian type, from which the beauties of the First Empire received much of their inspiration. The evening gown worn by Olga Hoffman in "The Devil" is of cloth of gold, and whereas last year we had cloth of gold veiled with draperies of chiffon, Mrs. Osborn has chosen to reverse that order, and has veiled the satin foundation with a dull rose chiffon over which she has placed the gold tissue, thus producing an indescribable and artistic color tone. The garniture is an appliqué of silk embroidered foliage and gold tissue flowers with centers of semi-precious stones, the same colors being repeated in the straps which hold the gown over the shoulders.

Back of black chiffon and satin gown worn by Miss Maude Odell in "Love Watches"

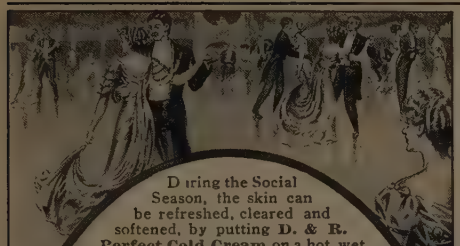
If there is one criticism which might be made about this gown it is in the cut, which is a trifle loose about the normal waistline, and so gives the figure a somewhat broad effect in front. As to-day all lines must be straight in these Empire and Directoire garments, and one cannot give even the least suspicion of nipping the seams in at the waistline, the problem is a somewhat difficult one to handle. Some of the cloth and satin models of the simpler sort show a narrow gored front with button trimming at either side on the bodice that extends for about ten inches on the skirt. This does away with the broad, loose effect, while maintaining the hipless straight up and down line that is so much to be desired.

The mauve velvet visiting gown worn by Olga Hoffman has a muff and hat to match. The new wide neck ruche, which is so becoming to not overfull faces, is an attractive addition to this costume. The big Russian turban is the latest cry from Paris, and has already been accepted here by ultra-fashionable women. It will be found so comfortable for automobiling and for street wear on windy winter days that it is bound to be more and more used as the season advances. The muff is of velvet draped in soft artistic folds on a big foundation with the openings for the hands and the top outlined by a continuous broad band of chinchilla. The slippers made by Slater are of satin the same shade as the velvet, while those for the evening gown are also of satin in a dull rose shade with an inset of cloth of gold let in about the top.

Billie Burke's costumes in "Love Watches" harmonize deliciously with the character, youth and brilliant coloring of the star. There can be no better comment on Miss Burke's dressing than that of a dressmaker who recently said, "I always like to see Billie Burke's gowns, as I get such good ideas from them for débutante frocks." First, there is the dainty lingerie gown, which probably cost no end of money, but just the same is what some novelists would term sweetly simple. Its notable feature is the sash arrangement. This runs beneath a band of embroidery, outlining the high-waisted Empire effect, and then not quite meeting in the back the sash ends fall almost to the bottom of the perfectly hung short skirt.

In the second act Miss Burke wears a white satin afternoon frock of sufficiently up-to-date style to suit the newly married woman. To be sure, most of us will not wear white satin in the afternoon, but we may copy this style in taupe, mauve, green or black satin, or even in the same shades of the more practical broadcloth. The hat of which she makes occasional use is plum color, trimmed with violet ostrich plumes, evidently to typify the melancholy and unhappiness which here assail her. Pink being the emblem of happiness, we get only a glimpse of it in this act, and that only in the white cloth cape lined with pink satin, and so fleeting is the view that it is impossible to justly describe it.

For the last act there is a stunning pale pink satin gown made on the severely simple lines that are possible only to the expert designer. This toilette cannot be passed without mention of the two brilliant red roses which accompany it, one tucked into the center of the corsage, the other in Miss Burke's auburn locks. A bit of audacity that is well worth copying is a getting away from the poor overworked blue, which most Titian-haired women think is the only color becoming to them. What a relief it will be when the majority of women who have been so endowed by nature discover the artistic value of certain shades of green, of yellow, and brown, and go about arrayed in these colors!



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Maude Odell as the worldly widow who, perhaps unintentionally, works havoc with domestic bliss, dresses the part to perfection in clothes that are both elegant and fashionable. To be sure you cannot help smiling broadly at her exclamation, "But I am in mourning you know," when you look at the stunning black and white gown, for if she had not announced the fact you never would have suspected it. It is white satin discreetly veiled with black chiffon, and with yoke and long tucked sleeves of white net, and further embellished with heavy white silk embroidery in an Egyptian design worked on the black chiffon. This is a gown that of a different material would be useful for a variety of purposes for most women. The trimming lines are particularly good. For the woman who wants to be in the fashion as regards to the clinging skirt, yet hesitates to take the public into her confidence as regards the secrets of her toilet and figure, the front stole of this gown should be a subject of serious consideration, for is it not more fascinating as well as the height of art to follow the poet's instructions and "half reveal and half conceal"?

When this gay widow has been sitting up and taking notice for a considerable time, she arrays herself in a gown of mauve broadcloth and chiffon, which also may be copied outright by women who want to be fashionably and well dressed yet not attract by their clothes alone; in other words, those who are sufficiently clever to use their clothes to accent their natural charms, whether physical or intellectual.

A criticism of the dressing in "Love Watches" would not be complete without some mention of the gowns worn by Christine and Solange who, while they are demure young girls, are decked out in smart tennis suits of white serge trimmed with dashes of vivid green, yet later when they merge into the butterfly existence of young married women array themselves in all the colors of the rainbow and a few more. Was ever French woman arrayed like one of these! I trow not, for they are entirely out of harmony with the characters and the stage picture.

In other seasons Maxine Elliott has led us to expect a sartorial treat when she presents a new play. For some unexplainable reasons she has changed her tactics, yet nevertheless she has plenty of scope for the extreme of fashionable dressing even though the scene is a New England village, since the character she portrays is supposed to have just returned from Paris. A girl who could import the Salome dance into such an environment would certainly have brought back a few of the latest models from the Rue de la Paix. Her white satin ball gown is of the vintage of 1905, and alas and alack! old styles in gowns are not like old wine, they do not improve with age. This gown fits her as though she had been melted and poured into it. Then, too, Miss Elliott is not so slender as she has been in some seasons, and the cut of this gown accents the added weight. Perhaps Miss Elliott thinks that Directoire lines are unsuited to her figure, but this supposition is falsified by the lingerie gown which she wears in the last act, whose long graceful lines in the high-waisted back give her a slender and girlish appearance.

Pauline Frederick's white broadcloth gown and hat faced with sable, worn in "Samson." Posed for the THEATRE MAGAZINE by Sarony, Fifth avenue

To Pauline Frederick must be awarded the palm for fashionable dressing in "Samson." She has dared to adopt the extreme of the new modes. And how they harmonize with the character she portrays! The woman who seeks to induce the return of her lover naturally seeks every possible adventitious aid of which clothes are not the least. Also, there is no place in the world where new modes are so much valued by men as well as by the gentler sex as in Paris, where the scene is laid. Hence, Miss Frederick is right from the artistic as well as the character standpoint in presenting Elsie in gowns which express the styles of day after to-morrow.

At first sight her costume in the first act is a surprise, not to say a slight shock, being of the extreme Grecian type, a style which she correctly judges is appropriate only for evening use. You gradually become accustomed to the strange outlines, and with this comes a lingering and reluctant admiration.

The gown is a combination of rich white satin and chiffon. The satin forms the underrobe, molds the figure beneath the arms, and then falls in straight lines to the ground, where it lies for full three inches. The chiffon is draped over the bust in many folds, which are held in place by a band of gold-embroidered chiffon which outlines the upper edge. This is a crosswise drapery from beneath which a straight scant tunic descends to the region of the knees, the lower portion being finished with a wider gold embroidery. This lower edge is irregular, being shortest in front, and descending to the end of the somewhat long scant train. While the gown proper ends just below the arms, the shoulders and upper arms are covered first with a fine lace over which is a chiffon drapery reminiscent of the kimona sleeve. That is all, but what a wonderful all, and it is ten chances to one if within the next few months many evening gowns are not modeled upon this gown. They may and should be modifications, but the keynote of fashion is there.

A word must be said about the excellence of color in the scenery of this production, which is soft yet rich in coloring and admirably suited to set off the delicately colored gowns to the utmost advantage.

In the third act Miss Frederick wears a carriage costume of the most severe description, but what a lot of style there is in it, and how readily it can be adapted to practical use! This is made of soft, pliable broadcloth in Princess-Directoire effect. Being cut in a number of gores, the gown fits smoothly across the shoulders and bust, and then falls in straight lines to the ground, defining the waistline not at all. The front gore is outlined in the body portion and for a considerable distance on the skirt by white cloth buttons embroidered in gold thread. The sleeves are very long and close fitting, the fullness at the top being done away with by means of innumerable tiny gores. Being (Oh, marvel!) fastened down the front, it is a gown that can be easily donned, and so in keeping with the play as the actress exclaims: "I got your telephone message, and dressed as quickly as I could."

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The hat worn with this costume is stunning, and so immensely becoming that Lord & Taylor may be congratulated upon its creation. It is naturally a big affair with a brim which curves up at the left side, a style which is so flattering to the majority of American faces. The material is white cloth faced with costly sable, while the sole trimming is a profusion of white aigrettes. With this Miss Frederick carries a large flat sable muff. She is the only woman in this act, and in her strong scene carries it off with the reliance imposed by the confidence of her fine dressing, for that there is a great deal of power in the knowledge of proper dressing most women and a few men will willingly concede.

Miss Collier, the heroine of the play, dresses her part in the approved English manner. There is the conventional low-cut evening gown of satin, tulle and spangles, and a tea gown that convincingly proves it walked right out of Jay's or some one of the fashionable New Bond street establishments. The English stand pre-eminent in the construction of the tea gown. Even the creators of the Rue de la Paix and the Place Vendôme cannot surpass them in this particular. Why? Because the English woman makes a greater use of the tea gown than the women of any other nation, and because it is so eminently suited to her environment. For the same reason the French excel in the making of negligées and carriage costumes. The fair Parisienne wears her negligée during the morning hours, or until she dresses either to receive her friends or to take her matudinal exercises in the Bois.

Ethel Barrymore as Lady Frederick is the exquisitely dressed woman of the world, and the charm lies not one whit more in the beauty of the gowns than in the way she carries them. One may be the possessor of the most costly gowns made by the most skilful designer, yet because the carriage is not elegant the gowns lose half, nay, sometimes all, their charm and value.

The first act gown is a gorgeous affair in some sheer black material, probably net, heavily incrusted with gold embroideries. The hat worn with this is of the simplest and most somber sort, being entirely black, but it is just the fitting complement of that gown. Most of the style of this hat is owing to the way it is posed on the head, and it is quite evident that the hair has been specially arranged with the intent to set off the hat to the best advantage.

The practical lesson in hairdressing given in the last act is one which should be thoroughly learned by many a woman in the audience. To be sure, there is no concealment made of the fact that tresses grown upon another woman's head are used in this transformation scene, but then that is no news to the majority of the audience. Puffs and curls are used in the most open manner by women to-day, unfortunately they are not all so clever in the arrangement of them as is Miss Barrymore.

Greek evening gown and headdress worn by Pauline Frederick in "Samson." Posed specially for the THEATRE MAGAZINE by Sarony, Fifth avenue

To return to the gown. It is built upon modified Empire lines. Indefinite horizontal lines are employed in the short bodice, from which hang the long lines of the skirt, which does not lie upon the ground to any extent in front, and forms a graceful train in the back. There is a wide embroidery of the heavy gold on the skirt, which forms a tunic drapery that is slashed at either side of the front, the edges being bordered by vertical lines of gold, which serve to increase the apparent height of the wearer. The stunning gold embroidered figure at the back of the bodice is worthy of note, as it becomes more and more apparent that such a figure is an important feature of many of the new costumes.

A soft pastel shade of satin finished crêpe, crêpe météor in all probability, is the material used in the construction of the second act gown. Miss Barrymore has abjured the loose, easy and somewhat negligée lines of the Grecian and Empire periods in this gown, which is made over a fitted lining that clearly defines the curves of the figure without molding them too closely.

This gown is a marvel of the art of draping in its newest forms. Of trimming there is absolutely none, the entire style of the gown depending with excellent results upon the beautiful draping of the soft, lustrous material. The knotted effect at the bottom of the skirt in the center front is one of the clever new ideas that we are certain to see more of in the spring models. It is so new that only the more exclusive dressmakers are using it thus far, but it goes without saying that it is bound to be imitated.

During the course of this act Miss Barrymore is discussing the amount of money it takes to be well dressed, and she is told her gowns are generally so simple that they should not cost much. To which she replies that it is the simplicity which is so costly. A great truth, indeed! For this blue crêpe gown is a splendid example of costly simplicity.

Whispered a woman next me: "Isn't it lovely! But how does she get into it?" That is another important feature of many of the new models. By very close scrutiny one finally discovers a line at the left side of the back where the skirt and girdle *may* fasten, but you are not quite positive of the fact. Then there is the unsolved mystery of the closing of the bodice. While both of these gowns are up-to-date, they are not of the extreme modes. By that I mean that there is nothing bizarre about them. They are styles which seen of an afternoon in a drawing room would cause the spectator to exclaim how well the wearer was looking, and next what a beautiful costume she was wearing. In other words, they are examples of individuality that form a fitting frame to the wearer. One is quite sure that Miss Barrymore must have inherited her taste in dress from her father, for Maurice Barrymore was always well dressed.

In the last act the pink house gown is worthy of comment. This is made of crêpe with long angel sleeves of that material. A touch of Grecian style is given by the arrangement of the trimming bands on the sleeves, and would look equally well in an evening gown. The front and back panels are of silk embroidered with sweet peas in pink and mauve shades.

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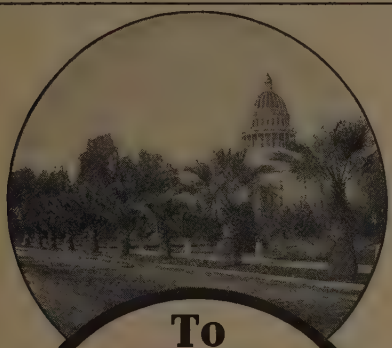

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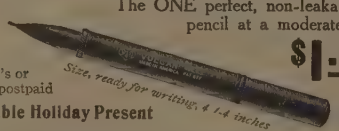

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Queries Answered

The Editor will endeavor to answer all reasonable questions. As our space is limited, no correspondent may ask more than three questions. Absolutely no addresses furnished. These and other queries connected with players' purely personal affairs will be ignored henceforth.

Miss E. R., Bridgeport.—Q.—Have you published portraits of Richard Mansfield as Henry V? A.—Yes, in March, 1904. Q.—As Monsieur Beaucaire? A.—No. Q.—As Karl Heinrich, or scenes from any of the above named plays? A.—A scene from "Old Heidelberg" appeared in February, 1903, with Mansfield in the character of Karl Heinrich.

"Anxious." — Q. — Have you photographs of Bernice Yerance on sale? A.—No, we have not. Q.—Where is Regan Hughston playing? A.—Mr. Hughston is in "Blue Grass" at the Majestic, New York. Upon receipt of 25 cents we will forward to you the most recent issue of the Players' Gallery.

H. L. H.—Q.—In what issue did scenes from "Classmates" appear? A.—In October, 1907. You will be able to purchase this number from the publishers, Meyer Bros., 26 West Thirty-third street.

O. S., St. Paul.—Q.—Where may I obtain a photograph of Mary Mannering? A.—Write to her manager. Q.—Kindly give a sketch of her career. A.—Born in London, England, she made her first appearance on the stage in Manchester. In 1896 she was engaged by Daniel Frohman for the New York Lyceum Theatre, where she remained four years. For some seasons Miss Mannering was a joint star with James K. Hackett, and at present she is starring at the head of her own company.

L. H. C.—Q.—Would you kindly give me brief sketches of the following artists: Mme. Schumann-Heink, Olga Nethersole and Otis Skinner. A.—Mme Schumann-Heink was born in Lieben, near Prague, where she was educated in the Ursuline Convent. In 1878, when but seventeen, she was engaged as principal contralto of the Dresden Court Opera, making her first appearance in "Il Trovatore." Four years later she was married to Herr Heink and left the stage. In 1883 she re-appeared and was heard at Berlin, then at Bayreuth, and later became a member of the Metropolitan Opera House, this city. Olga Nethersole was born in Kensington, London, in 1870. Her London début was in 1888, when she met with great success. Later she managed her own theatre. She made her American début at Palmer's Theatre, New York, in 1894. Otis Skinner, the son of the Rev. Charles A. Skinner, a Universalist minister, was born in Cambridge, Mass., and was educated in Hartford, Conn. His first stage appearance was in Philadelphia in 1877 at Wood's Museum. The summer following he was a member of the stock company at the Walnut Street Theatre, where he supported John McCullough, Lawrence Barrett, John T. Raymond, Mme. Janauschek and Mary Anderson. His first New York appearance was at Niblo's in 1879. He was a member of the Augustin Daly Stock Company and since then has starred in many plays, including a Shakespearian repertoire.

Louise Thayer.—We would advise you to place your sketch in the hands of a play broker, or send a copy of it to some actor or actress you think it would suit.

C. F. Mielke.—Q.—Where may I purchase photographs of Trixie Friganza, Eva Tanguay, Edna May, Willie Collier, John Drew and Orrin Johnson? A. — Write to their respective managers.

James Pickwick.—Q.—Name the artists whose portraits have appeared on your covers beginning January, 1906. A.—Margaret Anglin, Maude Adams, Clara Lippman, Robert Loraine, Fritzi Scheff, Sarah Bernhardt, Richard Mansfield, Ethel Barrymore, William Faversham, Grace George, Robert Mantell and Blanche Bates. Q.—Who is on your February, 1907, number? A.—Olga Nethersole. Q.—Who first acted the Mayor in "The Man of the Hour"? A.—Frederick Perry.

Camille Nesby.—Mr. Nat C. Goodwin is appearing in a new play entitled "Cameo Kirby."

M. S. Montgomery.—Q.—What has been the stage career of Bruce McRae? A.—Mr. McRae was born in London, England. He is of Scotch descent. He made his first appearance on any stage at Proctor's Twenty-third Street Theatre in 1891 in "Thermidor." Since then he has appeared in "The Fatal Card," "The Moth and the Flame," "Sherlock Holmes," "When Knighthood Was in Flower," and in support of Ethel Barrymore and Mrs. Fiske.

A. H. S.—Q.—Please name the actors whose pictures have appeared on your covers up to the present date? A.—They are so many that our space in this column does not permit to name them all.

A. B., Mt. Pleasant.—Q.—Do Meyer Bros. publish any other biographies besides Maude Adams'? A.—No, not in book form. Q.—Who is the publisher of "By the Stage Door"? A.—Ada Patterson and Victory Bateman are the authors of this book. It is published by the Grafton Press.

B. F., San Antonio. — Q. — Have you published pictures of Franklin Ritchie, or scenes from "The Clansman"? A.—A photograph of Franklin Ritchie appeared in our issue for September, 1905, and scenes from "The Clansman" in January, 1906.

A Lover of THE THEATRE.—Q.—In what issue have you published full page plates (black and white) of E. H. Sothern, Ermete Novelli and Julia Marlowe? A.—Of E. H. Sothern in May 1908, December 1907, and December 1904. Of Julia Marlowe in January 1905 and April 1903, and of Ermete Novelli in September 1904 and October 1908.

N. Baker.—Q.—Can you tell me where I may secure a position on the stage? A.—Apply to managers and dramatic agencies.

Fenway, Boston, Mass.—Q.—In what did Dustin Farnum appear before starring in "The Virginian" and "The Ranger"? A.—In "Arizona," and previous to that in a stock company in Buffalo. Q.—In what is William Farnum playing? A.—He was last seen in "Society and the Bulldog." Q.—Will "Strongheart" be published in book form? A.—It is published by G. W. Dillingham Co.

M. H. B.—Q.—Have you published pictures of E. H. Sothern (alone) as Romeo, and at what price may I secure this number? A.—In April, 1905. The price is 50 cents.

H. A., Danville, Va.—Q.—Where may I procure data in regard to dramatic stars? A.—Consult the files of THE THEATRE MAGAZINE.

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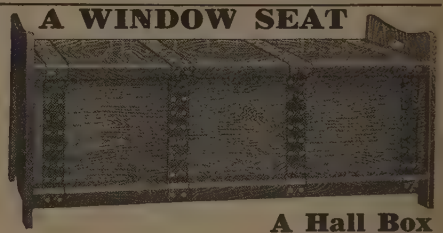

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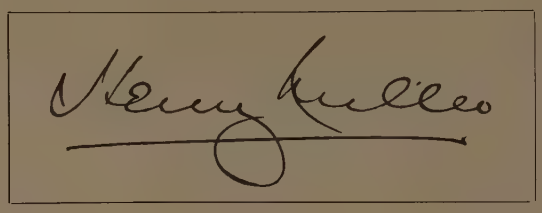

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S. H. G.—Q.—Will you publish a photograph in private life of Julia Dean? A.—In September, 1905, appeared Miss Dean's portrait in private dress. Q.—Kindly give a sketch of her stage career. A.—See article in September, 1905, number.

C. D. Kinney.—Q.—Have you published pictures of Elsie Janis in her new play, "The Hoyden"? A.—We have not. Miss Janis is now appearing in a new play called "The Fair Co-Ed." Q.—Will you publish a picture of E. H. Sothern in "A Fool Hath Said There Is No God"? A.—A picture of Mr. Sothern in the play you name appeared in our issue for December, 1907.

Maie Laidlaw.—Q.—Where may I secure a one-act play, either comic or otherwise ? A.—Write to Samuel French, 22 West Twenty-second street, this city.

C. L. Wilson.—Q.—Kindly give the address of a first-class dramatic training school for actors. A.—Consult our advertising columns.

V. R. Loeb.—Q.—Who played the parts of the Virginian, Steve, Trampas and the school teacher in the New York production of "The Virginian"? A.—Respectively, Dustin Farnum, Guy Bates Post, Frank Campeau and Agnes Ardeck. Q.—In what issue did you review "The Virginian"? A.—In February, 1904.

C. Z. White.—Q.—Have you ever published an interview with Clara Bloodgood? A.—Yes, in May, 1903. Q.—Have you published any photographs of her. A.—Many. The latest are in September 1907, December 1904, and March and May 1903. Q.—Of William Courtney? A.—In June, 1904.

M. T. M.—Q.—Did Robert Edeson ever play with Maude Adams in "The Little Minister"? A.—Yes, in 1897. He originated the title rôle.

Julia Moore.—Q.—Did Edna Wallace Hopper ever play in "The Country Mouse"? If not, in what did she appear in 1903? A.—In 1902 she appeared in "The Silver Slipper," then entered vaudeville, and in 1904 starred in "A Country Mouse."

A Subscriber.—Q.—Kindly name some of the musical comedies that were produced at the time of "The Prince of Pilsen"? A.—The following are some of the musical plays appearing in New York City in February, 1903: "The Billionaire," "The Sultan of Sulu," "When Johnny Comes Marching Home." In March of the same year, "Pickwick," "The Bold Soger Boy," "The Wizard of Oz," "Mr. Bluebeard," and in April, "The Prince of Pilsen" made its first New York appearance.

F. H. R., Jr., Riverdale.—Q.—Kindly let me know the name of the English actress who played with Wm. H. Crane a short time ago in "She Stoops to Conquer"? A.—Ellis Jeffreys.

A Constant Reader.—Q.—In what number of THE THEATRE are pictures of DeWolf Hopper and Marguerite Clark? A.—In November, 1905, appears a full page of scenes from "Happyland," including portraits of DeWolf Hopper and Miss Clark.

L. M. S.—Q.—Where can I get the acting editions of Shakespeare's plays as recently presented by Sothern and Marlowe; also "Jeanne d'Arc"? A.—Write to the managers, Messrs. Shubert, this city.

Yankee Pete.—Q.—Have you published an interview or "My Beginnings" with Henry Woodruff? A.—No, we have not. Q.—Have you published scenes from "Artie"? A.—No.

G. C. B., Brooklyn.—Q.—In what did Sam Bernard appear about ten years ago? A.—Toured with the Russell Brothers under the management of Weber & Fields.

A. D. G., Sacramento.—Q.—Who furnished the gipsy dress for Maxine Elliott in the first act of "Her Own Way"? A.—Write to Miss Elliott. Q.—Where can I get a picture of her in that costume? A.—A large colored portrait of Miss Elliott in "Her Own Way" may be purchased from Meyer Bros., 26 West Thirty-third street.

H. F. B.—Q.—Is there a bureau of information where I can obtain the dates and movements of different plays? A.—By consulting the weekly dramatic publications you may be able to find what you want.

D. Helen W.—Q.—Will you publish pictures of Arthur Shaw, Howard Estabrook and Thomas Ross? A.—A portrait of Arthur Shaw appeared in November, 1908, and of Thomas W. Ross in April, 1904, and in September, 1905. Q.—Will you interview Harry Woodruff? A.—We may. Q.—Will you publish a picture of Laura Hope Crews? A.—Her portraits have appeared in April and September 1902, April 1904, May 1905 and September 1908.

Viola, Boston.—Q.—Who is the leading man in "The Man of the Hour" company? A.—As there are several companies playing "The Man of the Hour" we do not know to which company you refer. Frederick Perry played the Mayor in the production presented at the Savoy Theatre, New York. Q.—In what is Frances Starr playing? A.—She has just closed in "The Rose of the Rancho," and may be seen later in a new play. Q.—Will you publish an interview with Lillian Kemble? A.—We cannot state when.

Virginia Parker.—Q.—Where may I get a souvenir book of "The Little Minister" as played by Maude Adams? A.—Write to Charles Frohman.

E. D. C., Lake Forest, Ill.—Q.—In what numbers have you published pictures of Dustin Farnum? A.—Recently in October, 1906, the March cover and in September, 1905. Q.—Have you interviewed him? A.—Yes, in October, 1906.

L. A. B., Jennings, La.—See answer to Viola, this column.

The drama is largely what the public makes it, and those who now turn their backs on the stage might help to raise it to a higher level. In the old days the Church understood the power of the stage and used it as an instrument. In every country but this the drama is not allowed to be a mere commercial speculation, and we really must not pretend to a monopoly of religious feeling.—*Daily News, London.*

One of the tragedies of theatrical life is that the artist usually lives up to the salary that the public supposes he receives.—*Tribune.*

The first-night hisser is sometimes a really useful dramatic critic.—*London Pall Mall Gazette.*

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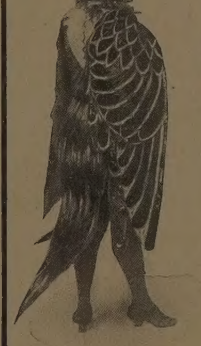

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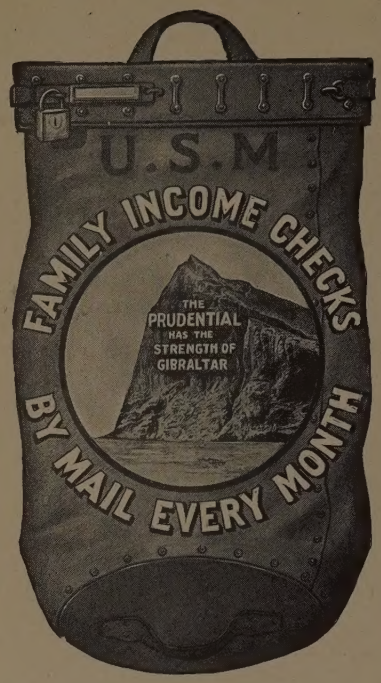

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